WHEN INDIA RULED THE WEST 1.

HINDU STATES OF SUMERIA

SWAMI SANKARANANDA



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REPRESENTATION ON THE COVER

Copied from a funerary urn of Harappa, by Acharya Shri Nandalal Bose. It represents the journey of the soul on the back of his god to the realm of Yama. The person on the back also had assumed the form of the god who was carrying him. It is called *Sarupya Mukti* in the Bhakti Shastras. The deity represented is Rudra. Peacock is the emblem of the gods Fire and Rudra. The bull is of the Sun and in later pantheon of the Siva. The figure is thus a composition of the emblems of Rudra and the Sun. Rudra is known as the god of death in the Rigveda who kills his victims by arrow. In the later Hindu pantheon he is identified with Siva, Kartikeya and Ganapati.

PREFACE

In this small book is revealed for the first time the influence exerted by Hindus on the culture of the Sumarians from the Vedic age when a batch of the Vedic people migrated en bloc to the fertile plain of the Euphrates Valley and founded small city states. In later ages the people from Mohenjodaro appeared in the area as the traders.

The Vedic people had left their traces in the religious symbols they curved on stones and mud plaques, the funerary remains and the pictograms while the people from Mohenjodaro had left their traces in a number of seals and hundreds of objects of merchandise.

In this small book a short survey of the entire civilization has been made from the cultural and religious point of view. The subject is highly controversial as the cultural finds were interpreted otherwise by the diggers and other scholars.

The prevailing opinion of the Sumerologists is that the idea of culture and civilization arrived in India from the Euphrates Valley. In this book this view has been contradicted on the basis of the Archaeological finds, which were invariably of Indian origin. The religious symbolism and mythical representations are interpreted with the help of the Indian literature showing that the Sumerians were the debtors and not the Hindus, in fact Sumaria was the colonial Empire of India.

Sreepanchami,
February, 1962.

Swami Saukarananda
Ramakrishna Vedanta Math

INTRODUCTION

I

SELF-DELUSION

Centuries of foreign domination was able to ruin the Hindus completely. The loss of the political power told upon the social and religious structure of the society. The people became self-deluded and gave way to pettiness and selfishness. The brains which were once engaged to adminster the states had to remain satisfied in the administration of the society and religion. The politicians were thus compelled to be satisfied with the 'village politics.'

Already, by the fourth century B. C., the society lost its dynamic character. All progress stopped. Personal interest became the only consideration. As a result, the women were deprived of their right of participating in the sacrifices. In the Brahmanas, they were made as inauspicious to be looked upon as the Sudra, the Vaisya, the crow and the dog! The later literature of the Gita also classed them as "*Papa-yoni*" (born-sinners) like the Sudras and the Vaisyas.

Bodhayana in his Grihyasutra, had nothing to offer the women but death on the funeral pyre of their husbands, while in the Rigveda there are traces of customs by which a widow was accommodated in the society as the wife of the younger brother of her husband.

Later, during the Muslim regime the Hindus were forced to leave the maritime trade, with the result that

inflow of wealth from the maritime trade and commerce ceased. The women were thurst into the harem beyond the gaze of the men. The education was denied them and they were kept ignorant on the plea that an educated woman was sure to become a widow no sooner then she was married.

The people of Eastern India, who were really tribal in nature, were never under the law of Varna and Ashrama. The Sadgopa, had a chain of kingdoms in Burdwan and Midnapore. The Kaivartas ruled in the North Bengal in the ancient Paundravardhana. At the time of the Senas, most of this tribal people were included in the so called Vedic Society as mixed castes. In this way, the tribes who were once the ruling and dominating people, found themselves in a pitiable condition after the Vedic social rules were super-imposed upon them ! But, in spite of the above mentioned activities on the part of the priests of the Madhyadesha, Bengal triumphed over them in the field of religion. It is noteworthy that no sooner the people from Aryavarta with the Vedic ritualism entered Bengal, then they were converted to the non-Vedic religion of Bengali Tantricism. They had to give up the fire and the daily oblation, adhering solely to the daily repeatition of the sacred names either of the Mother in her different aspects or Vishnu or Siva.

When the Englishmen entered the arena, the Hindus were already ruined beyond hope of reclamation. The entire society was in a ruinous chaos. The process of out-casting the Hindus for social or cther grudge and forcing them to become Muslims was still going on ! With the

advent of the Christianity, a fresh impetus in excommunicating the Hindus came into vogue. The greatest folly was to ex-communicate people for venturing a voyage to Madras or Bombay !

This anti-voyage movement was still raging in the twenties of the present century. But the picture has become different, because, the excommunicated persons could secure sympathy among a group of people. So, due to ex-communication, the society went to pieces. As a result, the voice of excommunication gradually died out.

The above behaviour of the Hindus of Bengal is sufficient to indicate that the Hindus as a people never ventured the waves and were an inland people living inside the boundary of their states. They lived like some isolated people, and fancied that all other people than themselves were unclean.

This ultra fanaticism was rightly answered back by the European scholars, who told the veteren Hindus that everything good in India were borrowals. Her language, script, religious rites, scientific achievements, the achievements in arts and crafts, were all foreign importations nay, the people themselves, the Austrics, the Dravidians and the Aryans all entered India from some Terra Incognita !

The Austric ancestors of the Hindus gave them a large number of Austric words together with the worship of Fetishes and Totems, the Dravidian ancestors gave them a large vocabulary and the worship of the mother goddesses etc. The Aryan ancestors gave them the

Sanskrit language and the civilisation and culture! What a procession of races! As if India was destined to be the theatre of all race minglings! It was glorious no doubt!

But, the story of race movement in the ancient times do not support the above fond expectations of the European scholars. It is definitely known that all the great people of the ancient world migrated from the East. There was not a single West-East migration before the advent of Alexander, the Macedon. Let us briefly describe each of the migrations.

1. The Sumerians.

Of all the ancient races, the Sumerians were the nearest people to India. From their annals it is learnt that they migrated to the valley of the Euphrates from the East with a full-fledged civilisation and culture, with the knowledge of working in metals like copper, gold and silver, having a well developed script and language, knowledge of architecture and a well developed religious symbolism. They say "since then, they had discovered nothing new, nor they improved the traditions they carried from their home." Hall identified, this land of East with the Indus Valley, and Rakhaldas Banerjee with Kerala. But, Woolley was sceptic about the Indian origin of the Sumerians.

The discovery of the Vedic religious emblems and the Indus Valley seals in Sumeria point clearly to India as the source of the culture and the people of Sumeria. Here we find that the race migration was from the East.

2. THE EGYPTIANS.

The national tradition of the Egyptians was that they were the immigrants to Egypt with a full fledged culture. The archaeologists also discoverd the truth of the tradition. Because, these immigrants brought with them a culture which did not grow in the soil of Egypt. It appeared in Egypt suddenly without any previous evolutionary stages. They knew agriculture, working in metals and had a well developed script when they entered Egypt. The place from which they entered the Nile Valley was "*Punt*" according to the Egyptian tradition.

There is a great deal of controversy about the location of Punt. The current opinion is that Punt was Somaliland. Sir Wallis Budge however identified Punt with some place in Western Asia.

But, Pu-nt, which means 'the land of the gods' point directly to India as the place meant by the term. For, India was known and is still known as the "*Deva-bhumi*," the land of the gods.

Besides the name, the objects brought from Pu-nt in mercantile expeditions also point to India, because, the huge amount of scents, the large number of cattle and large number of pieces of wood point clearly to India as the source of those objects. So, here also we find that the race-migration took place from the East.

3. THE PHOENICEANS.

The Phoenicians were the great trading people of the Mediterranean area. The land in which they lived was a strip between the mount Lebanon and the Mediterranean.

It was called Phoenicia from the name of the people. Their capital city Tyre, was founded in c. 2730 B. C., according to Herodotus (ii, 44). Herodotus also recorded a tradition of their ancient home by the Erythrean Sea (i. 1 : vii, 89). Erythrean Sea was the Greek name for the ocean which they crossed to arrive at India. The earlier scholars located the original home of the Phoeniceans somewhere near the Red sea. The modern historians are for a place near the Persian Gulf.

Carthage was the second city of the Phoenicean Empire situated in North Africa. It is known from the records preserved that the Carthageans called themselves, "Peoni". The word 'Peoni' may be identified as a corrupt form of the Vedic word 'Pani', representing a trading class. So. the Phoeniceans also were probably the migrants from India. The "*Pani*" was probably a general term for the traders. They did not go out of the country in one batch. They went out batch by batch. The Etruscans, who wrote in a script in which there are at least 19 Indus characters, were probably the earliest migrators. I have been able to decipher the name "*Pani*" from one of the Etruscan inscriptions. Here also the race movement was from the East. The Phoenicean or Aramaic inscriptions contain as many as 12 Indus characters out of the system of 22.

From the above study, it is clear that, neither the Austrics, nor the Dravids, nor even the Aryans had any possibility to come down to India from places which no body knows. To prove their immigration to India sufficient data must be collected. Fond expectations are no proofs !

The self-deluded Hindus, who were further deluded by these hypotheses of the European scholars must clear their minds from these century-long delusion critically studying the hypotheses in the light of history and reason. It is high time that they should be free from all fear, which has become a national disease with the Hindus. They should be sufficiently strong in their minds and behaviour to be able to throw overboard all the false theories and hypotheses about the origin of the race and culture of the country.

I hope, with the political freedom will come also the intellectual freedom to the people. The slavish imitation of the other people will surely come to an end in the light of science and reason. The discovery of the ancient civilisation in the Indus valley has opened the door for fresh research in the culture of the country and the people. It is high time that giving up all fear of foreign criticism, the historians of free India should study the relics of Ancient India thus unearthed and link the later historical facts with the Indus Valley discoveries.

Outside home, the study of the ancient civilisations of Sumeria, Egypt, Crete and Syria-Palestine in the light of the ancient literatures of the Hindus and the Archaeological finds of India will solve many riddles of the ancient history. It is probably for the first time that a cognate civilisation like that of the Sumerians is studied critically with the help of the ancient Indian literature supported by the Archaeological finds of India.[1]

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1 This is the first book of the intended series "When India Ruled the West". The second proposed venture will be "Hindu Emperors of the Egyptian Throne".

II

THE COUNTRY AND ENVIRONS

Sumeria was the creation of the Euphrates and the Tigris. So, in its origin it was similar to the growth of the lands of the Indus and the Gangetic plain in India and of the Nile Valley in Egypt. In their upper courses through Assyria and Elam, both the rivers had to pass through deserts and mountainous countries. But no sooner they had left the hilly country then they were in the land created by the alluvium carried by themselves. Here the resistence was less, so the overflowing rivers would cut new paths through the alluvium leaving the old beds. Of these two, the Tigris underwent little change owing to its high banks. The mad fury of the Euphrates during the rains was sufficient to break through the banks built of sand and alluvium. The result was that the old cities were left in their places and the river moved away. Hence, all the ancient cities of Sumeria are now located on the dried up beds of the Euphrates or its tributaries and branches. The position of the ancient courses of the Euphrates and its branches are now marked by the mounds covering the ancient cities, which are strewn all over the country on the dry beds of the Shatt-el-Nil and the Shatt-el-Kar which lie considerably to the East of the present bed of the Euphrates. The mounds of Abu Habba, Tel Ibrahim, El-Ohemir, and Niffer, marking the sites of the important cities of Sippur, Cutha, Kish and Nippur, lie to the East of the river. The last two are on the ancient bed

of the Shatt-el-Nil. Similarly, the course of the Shatt-el-Kar, which formed an extension of the Shatt-el-Nil below Suk-el-Afej passed by the mounds of Abu-Hateb (Kisura), Fara (Shiruppak) and Hamam. Warka stands on a further continuation of the Shatt-el-Nil, while still more to the eastward are the mounds of Bismya and Jokha, representing the cities Adab and Umma. Senkara, the site of Larsa, also lies considerably to the east of the present stream, and the only city besides Babylon which now stands comparatively near the present bed of the Euphrates is Ur. Thus we find that all the ancient cities of Sumeria are now lying on the ancient and dried up beds of the Euphrates or its tributaries.

The rise and fall of the sumerian cities to the caprice of the Euphrates is the story of all the ancient cities built on the banks of the rivers which cut their ways through a deep deposit of alluvium. This was the story of Mohenjodaro and Harappa in the Indus basin and the story of Saptagram in Bengal on the river Saraswati.

The Euphrates in three thousand years of her life had snatchea much land out of the ocean and is now emptying herself in the Persian Gulf, a long way from the cities built on her by the Sumerians, on its confluence with the Eastern Sea.

The ancient Sumerian cities which could be located with certainty are Larsa, Tello, Jokha, Fara, Abu Hateb, Warka, Mukayyar, Abu Sharain. These cities may be divided into two groups : (1) the cities which were destroyed and were never inhabited in later ages and (2) the cities which continued to exist in later ages. In the later

case the early remains are greatly disturbed and it is a chance or luck to discover anything of earlier occupation in them. In the case of the first type, which were long destroyed and were never re-habilitated, the chance of discovering the early traces of culture and cultural objects is better. In the first class fell the only big city Lagash or Tello with some smaller towns ; the other cities fell in the second group.

Group A

1. Tello or Lagash.

The mounds that mark the site of the city of Tello, Shirpurla or Lagash, lie a few miles to the N. E. of the modern village of Shatra, to the east of the Shatt-el-Hai and about an hour's ride from the present course of the stream. The traces of the dry channel upon its western side indicates the presence of the stream or one of its tributaries, on which the ancient city stood.

The group of the mounds forms a rough oval, running north to south and measuring about two and a half miles long and one and a quarter mile broad. At the north-west end of the oval the mound rises steeply. The excavations brought out a Parthian palace, erected immediately over an ancient building built by Gudea, whose bricks were partly used and partly imitated. Some of the bricks bear inscriptions in Aramaic and Greek characters. Some coins with Greek inscriptions also were discovered from the site.

Below the Greek superstructure lay buried the ancient

city of Shirpurla built by the Sumerians. Excavations brought out the relics of some ancient Sumerian kings who ruled in the city. "The Monuments and inscriptions from Tello," observed king[1], "have furnished us with material for re-constructing the history of the city with but few gaps from the earliest age until the time when the Dynasty of Isin succeeded to that of Ur in the rule of Sumer and Akked, to the destruction of the city during the period of the first dynasty of Babylon."

2. SURGHUL AND EL-HIBBA.

These two cities lie on N. E. of Tello and about six miles apart from it. These two mounds were excavated by Koldeway in 1887. Both the cities, specially the former contains numerous grave beneath the houses built of unburnt bricks. Some of the body appear to have been burnt.

Dr. Koldeway identified the spot as the site for "Fire-necropolis" (cremation ground ?).

The custom of burying the dead beneath the house had been discovered from Mohenjodaro and Crete. The cremation as an Indian custom of disposing of the dead was of as early date as the Rigveda. The Indus cities used this method in disposing of the largest number of their dead.

Like the early buildings of Mohenjodaro, the houses of El-Hibba were built of kiln-burnt bricks. This city gave out the largest number of inscriptions of Ennatum I, and of Gudea, the Patesis of Lagash.

3. Umma or Jokha.

Umma was the most persistent rival of Lagash and it is identified with the mounds of modern Jokha some distance to the N. W. in the region between the Shatt-el-Hai and the Shatt-el-Kar. Its mounds and the neighbourhood is covered with sand dunes. No excavations were conducted.

4. Hammam.

It lies about $7\frac{1}{2}$ miles W. S. W. of Jokha close to the bed of the Shatt-el-Kar. It consists of a group of separate mounds, on one of which there was a rectangular building resembling a Ziggurat. Its sides measure thirty metres and it rises to a height of twelve metres above the surface of the mound, which is again three metres above the plain. The walls of the building was built of layers of bricks, between each layer of which was clay in which reeds in layers were embedded.

5. Tell-Id.

To the south of Hammam and a little over three miles to the west of the Shatt-el-Kar is Tell-Id. It consists of a well defined mound about thirty metres high at the summit and is visible from a considerable distance.

Group B

6. Fara.

Of all the early sites, systematic excavation of Fara was begun by Dr. Koldeway in 1902 and was continued in the following year by Drs. Andrae and Noeldeke. Fara was one of the most productive sites in the region

of the Shatt-el-Kar. It gave out the largest number of Archaeological finds, dating from the prehistoric period of Sumerian culture.

During the excavations huge quantity of ashes and charred objects were brought out indicating the destruction of the city by fire, a greater part of which was never re-occupied. So, Fara appeared to belong to a very early period.

All traces of buildings practically ceases at a depth of more than two metres beneath the present surface and those that excavated appear to belong to a single epoch. Buildings were built of baked and unbaked bricks of plano-convex form. The houses were built around a rectangular court. There were some circular houses measuring from 2 to 5 metres across. They generally descend below about four metres from the plain and are scattered thickly all over the area. Similar constructions also were found in Sirghul. The roofing was by arches built of horizontally placed overlapping bricks (corbelled arch).

The use of baked and unbaked bricks has been noticed in the intermediate and the late periods of the Indus Valley cities. Of course the bricks used in the Indus Valley were flat and not plano-convex. The drains of the Indus Valley cities were roofed with overlapping bricks. Its modern name is corbelled roofing. This Indus Valley mode of corbelling appeared in a temple in Sirpur in Madhyadesha. The Siva temples and the temples of Orissa are all supplied with corbelled roof. So, in roofing there is a great deal of similarity between the Indus and the Babylonian architecture of Fara.

The precise use of these structures is surely a matter of conjecture. But, nothing was found in them to indicate the use they were made of. I think that these underground cells with corbelled roofing were used for store houses either for the food-grains or the valuable objects of the family.

The dead bodies are interred, either covered by mats or by putting them within a jar, the mouth of which is sealed. The dead are put with their knees bent. The grave furniture and equipments include a great variety of objects, like, (1) drinking vessels held in the right hand, (2) weapons like copper spear-head, axes, blades of daggers with rivet for a wooden handle, (3) copper fish-hooks and net weights ; (4) in the graves of the wealthy ladies the ornaments were the beads of Lapis Lazuli, silver and copper rings, the poorer classes had to content themselves with the beads of paste or shell. There were palettes or colour dishes of graceful shape and sometimes standing on four feet. The colour used were black and yellow, but sometimes a light rose or light green. There was no difference in the funerary offerings of the two types of the graves indicating that they were of the people of the same society ruled, by the same conception of 'hereafter.' The only difference was probably of wealth.

It will be observed that all the funerary offerings, even the custom of laying the deads in a curved position were discovered from the bronze age cities of the Indus Valley.

Cylinder seals of shell and limestone inscribed with the pictures of mythical animals and persons in Sumerian

characters were found in numbers in the graves. Unbaked clay tablets were discovered from six of the houses which lay on a half-burned mat. The seals are of archaic make indicating their relation to the seals of Shirpurla.

Unlike Tello, the city continued to exist even to the times of the kings of Sumer and Akkad. Fara was the site of the ancient city, the scene of the deluge, according to the later traditions.

7. ABU HATAB.

Abu Hatab lies on the North of Fara and like it, it lies close to the Shatt-el-Kar. Its excavation was also undertaken by Drs. Andrae and Noeldeke. The Archaeological finds of this site appeared to be of the same age as the kings of Sumer and Akkad

The disposal of the dead was a bit different from Fara. In the place of the shallow trough of Fara with a lid, the Sarcophagus is formed of two deeply ribbed pots. These are set one upon the other and they were fixed together by means of bitumen. The skeleton was found either on its back or on its side in a crouching position with legs bent. But in all other respects it is similar to the Fara burials. Abu Hatab appeared to have been destroyed by fire and was never re-settled. So, the tablets that lay spread on the floor represent a definite period later than Fara. Though Fara and Abu Hatab did not have any remains of important buildings, the graves and houses of the common people furnished informations even of greater value.

So, the conclusion arrived at is that both the Pre-Sumerians and the Sumerians were the migrators from the Indus Valley.

III
THE FINDS

The Baberu Jataka, a birth-tale of Buddha, was probably the only record of the relation of India with Babylon. In spite of abscence of earlier literary notice of Babylon, the Archaeological discovery had more than compensated the want. Unfortunately, the Archaeological finds of Sumerian sites were never thoroughly studied by any Indian Archaeologist or historian. So, the relation of the Babylonian sites to India was overlooked. It is after the excavations of Mohenjodaro and discovery of the Indus seals with inscriptions in Babylonia that did away with the isolation of Sumeria. But, even then the results of the excavations of the two countries were never studied together so as to discover a common basis of the culture and civilization of the two. The present writer, is probably the first to make a serious attempt to relate the cultural relics of Sumeria with that of the Rigvedic India.

During the excavations of Sumerian sites, specially of Lagash, were discovered plaques with pictograms representing historical, mythological and religious ideas of the people. There were stellae of vultures in which were represented the scenes of battle, interring of the dead bodies, sacrifices of bulls and goats to the manes together

with the mythological idea of the manner of death in the net of Enlil, in which a bearded personage is seen to club the eagle to death. He caught also a number of men in his net to end their mundane existence.

The goats sacrificed to the manes also was a Vedic custom and has been noticed in Mohenjodaro in relation to the disposal of the dead. The god with a club and net may be identified with Varuna, the killer, of the Rigveda.

In limestone panels, in cylinder seals and clay reliefs are the representations of a jar giving rise to rivers. In the Indian mythology this jar is 'Brahma's Kamandalu,' from which the Ganges came out. The Ganges was the liquified Vishnu according to Puranas but according to the Brahmanas, it was Paramesthi Prajapati who became liquified.

On a cylinder seal is engraved a peculiar scene which recalls the conception of the celestial tree on it. On its two sides are two persons holding a bull each, the two legs of each of the bulls are on the land beneath and two on the Celestial hill. In the Vedic mythology, the bull is the sun, it is the emblem of the sun. In the scene there is no attempt of sacrificing the bull. It is probably a religious mystery performed by the two personages, one of whom is a bull with a horned human head and the other is a man with a horned head-dress, identified as Ea-bani and Gilgamash, respectively.

From a libation vase made of green steatite of Gudea, is discovered a painting in which the central figure is of a double headed snake coiled round a stick, on the two sides

of which are two mythical animals, with the body of panther, the head, and tail of the snake and claws and wings of an eagle. The animals are friendly. According to the Hindu Puranas, though Garuda has been depicted as the enemy of the snakes, he had friendship with Vasuki and some other serpents. Some such idea was probably depicted in the above representation.

In a votive tablet from Nippur a priest is seen seated on a stool offering libation to a deity represented by an emblem, which is similar to the horns of the Siva Pashupati or the emblem used profusely in the Buddhist and Jain sculptures and known as Nandipada. In the front of the emblem is the incense cup giving out fragrant smokes. A man is seen carrying a kid and another man is seen with a knife or a sword. It is probably an offering to the god who is represented by the emblem (fig. 14 L. W. King).

The priests were in the habit of wearing horned head-dress in the time of Gudea but earlier they used foliage in the headdresses. Horn was the Vedic symbol of the sun's rays.

The goddess of the hill is respresented in a perforated plaque, in front of whom is a jar with a twig and the priest is seen offering libation, either of water, milk or wine. The goddess of hill according to the Hindu mythology was Uma Haimavati of Kena Upanishad. This Sumerian goddess might have been one of her emanations.

The dress of the priests are a loin cloth and a chaddar (wrapper) that passes under the right arm and over the

left shoulder. It recalls to mind the wrapper of the Yogi of the Indus Valley. A seated god also had the garment in the same manner, (66). Naram Sin, with club and an axe in his hands is also dressed in the above manner. This is a well known manner of wearing clothes and sacred thread by the Vedic priesthood.

An impression of a cylinder seal shows a god seated on a chair and the priestess is bringing in a lady suppli-cant followed by a maid. The god is with his emblem the Crescent, so he may be identified with the moon-god. In Indian mythology the moon-god is a male and not a female deity. In some Pauranik tradition he has been depicted as the paramour of Tara, the wife of Vrihaspati.

The idea of the central hill Sumeru was depicted in the stellae of Naram Sin, in which the sun is shown on the top of the hill. The second figure of the sun on the left of the peak of the hill represents the sun on its westward journey after midday.

There are representations of the animal stories so profusely related in the Pancatantra by Vishnusarma. The animal stories are favourite tales for the youngsters in India, which they hear from the lips of their grand-mothers. The story of the lion making friends with a powerful bull and the slaughter of the bull by the lion by the stratagem of the jackals, is still the archetype of stories relating human relations. It teaches how to win friends and how a rift between the friends may take place by the stratagem of interested party. It teaches to be cautious about the information passed from interested

parties. There are many representations of this tale in Sumeria indicating the popularity of the tale.

Besides the religious and mythological themes represented in the pictures, the scenes of battle, the slaughter of captives, leading of the army to the battle fields are also the most common themes of the sculpture.

Very little is represented regarding the vocations of the people in the sculptures. It is in the Blau monuments that we first come across a scene in which some persons are seen busy with borers.

Among the minor Archaeological finds are the door sockets and mace-heads. Some of these objects are inscribed. In the Indus Valley, the door sockets also were used. This custom continued for millennia in India. In the Nineteenth and the first part of the Twentieth Centuries, the door sockets used in India were made of wood. The projections of the leaves of the doors were entered into the sockets to fix them. As to the mace-heads there were a number of them discovered from the Indus sites.

Besides these two, there were cones inscribed and uninscribed made either of clay or stone. Most of them were recovered from the foundation deposits. Most probably they had some auspicious or magical significance. During building a house in the orthodox way in India, some materials are put in the foundation with due ceremony. So here is also similarity of customs between two civilizations and cultures.

Bronze, which was conspicuous by its absence from Lagash in its earlier periods made its appearance suddenly

during the reign of Gudea, who built a new kingdom over the ruins of the ancient city and tried to revive its ancient glory. The sudden appearance of the metal indicates its importation. Bronze was known in India from the fifth millennium B. C. So, the bronze that appeared in the reign of Gudea must have been imported from Mohenjodaro. There are some bronze cones held in situ by deities, indicating a sacred significance of the cones. They were probably the seats of the gods like the Vedic Yupas or Tantrik Sivalingas.

That bronze was unknown in earlier epochs in Lagash has been proved by the following discussion presented by King in his "Sumer and Akkad" as :

"It should be noted that of the seven objects from Nippur and other South-Babylonian sites which were submitted to analysis by Herr Otto Helm inDanzig, only two contained a percentage of tin (cf. *Zeitschrift fuer Ethnologie*, 1901, pp, 157 ff). Of these a nail (*op. cit. p*, 161) is from a stratum in Nippur, dated by Prof. Hilprect himself after 300 A, D. The 'stilusartige Instrument' which, like the nail contained over five per cent of tin, was not found in Nippur, but is said to have come from a mound 30 miles to the south of it. Nothing is known with accuracy as to its date. The percentage of antimony in other objects is comparatively small and the dates assigned to them are not clearly substantiated.

Sayce held the opinion that nothing of bronze was discovered from earlier sites. A careful analysis by M. Berthelot of the numerous metal objects found at Tello, the dates of which can be definitely asceertained, has shown

that, even under the later rulers of Lagash and the kings of Ur, not only votive figures, but also tools and weapons of copper, contain no trace of tin employed as alloy. (Cf. Berthelot, *La chemie au moyen age*, tome I, Appendix IX, p. 391f.)

"As at Tello so at Tell Sifir, the vessels and weapons found by Loftus are of copper and not of bronze. (See Loftus, *Chaldea and Susiana*)."

From the above discussion by different scholars it is obvious that the early Sumerian cities were in Copper Age.

The casting of figures from copper in moulds offered some problem as no mould was discovered. King thinks that the moulds were of clay and each was broken to remove the casting. Similar also was the usage with the Indus coppersmiths, who made moulds from clay for each casting of copper or bronze figures and figurines.

Besides the above there are the statues, some mutilated and some whole, of the rulers, which are invariably inscribed. In some cases even the names of the personages are found on the body of the statue or plaque. The household scenes are of personages recieving drinks from the hands of their servants. It is obvious from the representations that meat of the ram was a favourite animal food among the Sumerians, they also used beef as has been illustrated in a scene in which a bull was slaughtered.

There were songsters for the temples who devoted themselves in singing the praise of the gods using lyres. Lyres were also used in the Indus Valley, where it is either

three or five stringed. The representation of the lyre in Sumerian sculpture was eleven-stringed.

In art goats are represented realistically as well as the lions and the bulls. Like the Garudadhvaja of India, there was the Eagle standard in use, one of which is represented in the stellae of vultures behind the killer Varuna who is attended upon by a lady, a priestess or a goddess, wearing a horned head-dress. According to the Rigvedic tradition the horn is the symbol of the rays of the sun or the flames of the fire. So, the horned headdress of the priests, priestesses and the gods link them in some way or other with the Vedic sun or the fire god.

The human types represented may be identified with the inhabitants of India. The persons with small faces and straight but small noses may be identified with the modern Bengalis, Guzratis and Keralians. The long statured people with a long or hooked nose wearing wigs may be equated with the Nulias of the coastal areas of India.

The arms used in battle are spear or lance, bow and arrows with arrow-holder or quiver, and axe and club or mace. The protection to the body is given by the shield. The General rode in chariots drawn by an ass or asses.

The costume is a loin cloth. The upper part of the body was nude like the Cretans and the early Hindus. Sometimes the cloth only forms a sort of skirt and sometimes it covers the heels. They used a type of headdress which was either with horns or without horns and conical. The garment of the priest was very

elaborate and they were seen to cover the upper part of the body also. This is also true in the case of the priestesses or the temple-maids.

The soldiers and generals were in the habit of wearing conical helmets covering the eyelids. A type of conical head-dress is still worn by the bridegrooms of Bengal during the wedding ceremony. A type of conical head-dress also is noticed in the usage of the Indus Valley people.

Like the people of Mohenjodaro, the Sumerians used baked bricks in the earlier buildings and sun-dried bricks in later structures, indicating the loss of the forests causing loss in humidity.

It is most noteworthy that jars were used in the offering of oblations on which twigs of trees are put just like the modern usage in Bengal of jars full of water with a mango twig over it. The jar here surely symbolises the celestial ocean of the sky known as Ksirode Sagara in the Indian mythology and the twig the celestial tree over which the sun travels in the sky.

In the treatment of the relation of the Sumerian civilization to the other contemporary civilisations, King tried to equate it with the pre-dynastic Egypt. It is surprising that India was totally ignored though the Sumerians themselves told that they were emigrants from some Eastern country.

As to the chronology of the rulers of the city-states, the assumptions are not trustworthy. Because, different scholars had different dates for the same event. It is clear that they could not come to an undisputed conclu-

sion. So, less stress is laid on the fictitious chronology is better.[1]

As to the reading of the names of the persons also there is anomaly. The names that came out are singularly isolated and had no relation to any system of nomenclature of the ancient world. For instance, the names Ennatum, Ningirsu, Zuzu, Urlumma, Ninkharsag etc. The name Ennatum appears to be Nuatum. It became Ennatum because the English pronunciation of 'N' is En. So, the reading of the names cannot but be faulty had this method been followed everywhere. The further difficulty has been created by the replacement of the signs by syllables instead of letters.

If we apply the method of the Chinese mono-syllabic words, then the following names will take quite different forms provided, the reading of the signs are correct. Viz ;

Lugal-Zaggisi = Laz.
Enlil = Nal[2]
Lugal-kigub-nidudi = lakan.
Shar-Gani Sharri = shagash

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1. There is conflict of opinions about the origin of the non-mythical kings and their chronology. Berossus gave 2232 B. C. as the commencement of the first dynasty, the duration of the second dynasty was worked out in the following manner.

(i) Thureau Dangin = 168 years.
(ii) Lehmann-Haupt = 80
(iii) Poebel = 160

So, these dates are as arbitrary as the names and chronology of the dynasties that ruled in Sumeria.

2. According to the monoletter dictionary, Varuna = Sky = Na. and La So, the compound Nala = Varuna or Sky (nocturnal).

Lugal-kisalsi =lak
Naram-sin =Nasa
Ur-Engur =Un
Shari-gi-na =Shagan,
(Sargon) shaghna, *shahana ?* (Killer of Sha)

Now about the reading of the name of Sargon, there are differences of opinion among the decipherers. They are,

(i) Sharru-Gi
(ii) Sharru-gi-na.
(iii) Shar gani-sharri
(iv) Sharru-ukin.

So, in every step there is ambiguity which could not be resolved. Hence, it is better to be satisfied by the interpretation of the Archaeological finds in their proper perspective. In the present work this view has been worked out.

N. B. According to the Chinese phonetic rule, the first letter of a syllable represents the mono-letter form of the word. Hence, Sharru = Sha and the like.

The early Sumerian civilization was in the copper age throughout its long life. So, the civilization was earlier than that of Mohenjodaro and Harappa which are definitely in the bronze-age. So, the Sumerian civilization which has a great deal of similarity with the ancient Indian culture and civilization is to be put in the same age as that of the Rigveda, which was also in the copper age. Moreover, the evolved state of the pictograms in the Sumerian art of writing is a clear indication that it was of later origin than the pure pictographic script of the

Vedic priesthood. (It is represented in the inscriptions on the silver and tribal coins of India).

The rude huts of the early Sumerians also point to their relation with the Vedic people rather than the people of Mohenjodaro. The people of Mohenjodaro and Harappa arrived at Sumeria long after it was settled by the Vedic mariners. Hence, the traces of the Mohenjodaro cultural-relation are more numerous than those of the Vedic, because one had overlapped the other. It was only in the places which were destroyed before the advent of the Mohenjodaro people, that the early Vedic tradition could be discerned.

The existence of the city-states also point to the Vedic influence, because, the tribal character of the people was not yet completely wiped out. The people were still identified as belonging to distinct clans known as Gotras.

The people from Mohenjodaro arrived at that place as traders and could not do more, because, the country was already settled by the earlier migrators. They settled there and opened emporiums for the sale of the commodities. They have left their traces not only in more than 30 seals but also in thousands of Indus Valley antiquities unearthed from nearly all the Babylonian towns and cities.

This relation with Babylonia did not die out, but there was a political relation with the country when the Kassites from the Indus Valley invaded and conquered Babylonia overthrowing the dynasty of Hamurabi and ruled in the area for 600 years. The last record of the relation is a Jataka birth tale called 'Baberu Jataka'.

So, the continuity of the relation of India with

Babylonia was never broken, it remained un-broken for millennia together, bringing merchandise and culture of the two countries together, with the result that during the Buddhist regime the entire population of the area turned Buddhists. It is after the rise of the Islam that this link of friendship was totally broken.

Thus we are able to trace the relation of the two countries from the Vedic through Mohenjodaro to the rise of the Islam. But this chronology will not be accepted by the modern historians. The cause was the hypothesis of an Aryan immigration to India by the Fifteenth Century B. C. It has become a cancer in our national throat for which the most glorious period of Indian history still remains outside the historical purview.

Our historians who take little interest in the history of other lands do not know that the Greeks were of Hamitic culture and had relation with the Cretans rather than with the Hindus. So, the Indo-Aryan hypothesis of Maxmueller became unworkable and untenable on the following grounds.

"The Aryan Race lived in a place on the South of Siberia, west of China, North of India and Arabia and East of Asia Minor. Here the Aryans lived for Ten thousand years, speaking a common dialect from which, Sanskrit, Zend, Greek, Latin etc, evolved. They began to migrate by the 1500 B. C. The earliest migrators were the ancestors of the Hindus, who entered India with a full fledged language and culture." This Max Muellarian theory with all its shortcomings was good for the Nineteenth Century.

Twentieth Century brought with it a new world outlook due to the excavations at Crete and the Indus Valley and the discovery of ancient civilizations, which are such as to annihilate the hypothetical Aryans.

This is illustrated below.

1. The excavations at Crete proved that the Greek culture was taken from Crete. The Cretans being Hamites, the Greeks also were so, they were not the Aryans. The abscence of aspirates from the Greek inscriptions of Thera and Athens of 6th, 7th Century B. C, supports the above view. With the withdrawal of the Greeks from the common ancestral home, the Aryanland withered away with its people.

2. The second blow was inflicted by the excavations of the Indus Valley. Contrary to the guesses of the European Archaeologists and their Indian satellites, the excavations brought out the ruins of a highly developed city civilization in the place of the dwelling houses of the uncivilized aboriginals of Maxmuellar. Moreover, the picture of the land after the fall of the civilization and that recorded in the Rigveda do not tally. In the place of a region full of dense forests infested with wild lives, having a heavy rainfall, here is a country denuded of its forests from which the wild lives disappeared and the country is arid and dry with scanty rainfall. So, after the fall of Mohenjodaro there remained no scope for an Aryan people to settle in the area.

With the disappearance of the hypothetical Aryans of Prof. Max Muellar, we are free to identify Mohenjodaro

and Harappa as the cities of the Vedic people on the following grounds.

1. The Pillared Hall of the Archaeologists was the part of a Vedic sacrficial complex. The Four Vedis with a slope towards the north, guarded on the both sides by bricks like the lining of the bathrooms, were for installing the Vedic Yupas, the bath of which needed spilling of a great amount of water, to carry which the above technique was used. The four Vedis were for four Vedas. The Hall to the North to it was the place where the sacrificial Fire was lit. On the North of which, are the remains of tree guards which indicate the existence of the sacred trees.

2. The existence of the Vedic custom of the disposal of the dead, by cremation, burial, and cremation of the Agnihotri in the house.

3. The existence of the animal and bird emblems of the Vedic deities representing, the Sun, Indra, Marut, Agni, Rudra, Gayatri, Cloud etc.

4. The existence of the representations of the Vedic conception of the hereafter, as propounded by Yama and Yamayanas, on the burial urns from Harappa (M. S. Vats.)

It is now easy from the above discussion to identify Mohenjodaro and Harappa as post-Vedic settlements. In other words, Mohenjodaro civilization is to be put midway between the Vedic and the later Indian civilizations in which the Buddha appears as a landmark.

Mohenjodaro, so to say, is the interpretation of the Vedic statements, it materialised the idea recorded in

the Rigveda. The pyramid-type of houses so peculiar to India were erected in Mohenjodaro. This type of houses are represented in the script. They were the same as the Ziggurats of Sumeria. Ziggurats are the step pyramids and this idea was carried from India by the settlers in the valley of the twin rivers.

We do not hear much about temples in the Rigveda, but in Mohenjodaro, there was the temple, probably of Rudra, identified as the Great Bath, with which was attached a very big establishment of temple granaries, the foundations of which are still in the place. Each of the granaries was separated from one another by deep ditches, most probably as a precaution to the mice, damp and fire. Most probably these granaries were like the modern 'Marai' of West Bengal. Here is a similarity between the temple with granaries of Babylonia and that of Mohenjodaro.

It is most interesting to note that boats are sparingly represented in the Archaeological remains of Sumeria. In Mohenjodaro, the boats were represented both in the seals and the inscriptions. Similar also was the case with the Cretan Archaeological finds. So, the Sumerians, after their settlement in the place, became an inland people and were mindful to agriculture rather than the maritime trade. They forgot all about the early heritage of the sea-voyages. Hence, the marked abscence of Sumerian seals and antiquities in Mohenjodaro while there was profusion of Indus Valley objects together with inscribed seals in Babylonian cities. The trade was clearly one way. This one way traffic gave the Indus

people advantage over the Sumerians who remained the purchasers of Indian commodities.

The city Hindu Kingdoms of Babylonia remained independent for a long time till they were annexed to the Babylonian Empire built by Hamurabi. A neo-Hindu Empire was formed in Babylonia by the Kassites who took over the rein of the Empire from the hands of the descendants of Hamurabi, which persisted for six hundred years. With the fall of the Kassite Empire, the Hindu kingdoms in Babylonia came to an end. The later relation of Babylonia with India remained only in the field of trade and commerce.

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3. Puranas.
4. Pancatantra.
5. Sir John Marshall ; Indus Civilization.
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7. M. Vatsa : Harappa.
8. W. L. King. Sumer and Akkad.
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11. Scripta Minoa : Sir Arthur Evans.

HINDU KINGDOMS
IN
SUMERIA

Chapter I

THE VEDIC SETTLEMENTS

Modern Mesopotemia, the land between the twin rivers Euphrates and Tigris, was known as Babylonia. Still earlier, the upper portion of this tract was Akkad and lower portion Sumer. The dividing line was very uncertain. So, broadly speaking, Sumeria was in the delta of the twin rivers. It is now admitted that when the Sumerians were in their hey-day, the sea was further up and the twin rivers emptied their water in the Eastern Sea, below Tello, Abu shahrain and Mukayyar. The Euphrates now flows a longer way down to empty itself than it did five thousand years ago.

Upto the first half of the Nineteenth Century controversies were raging around the existence of a race as the Sumerians, till the discovery of the Library at Nineveh. Henceforward, the arguments in favour of the existence of an independent Sumerian people in Babylonia gained

in strength, because, a number of Sumerian texts and compositions have been discovered from the Royal Palace of the Assyrian king Asurbani Pal.

Thus writes King about the find, "A considerable number of tablets, though written in cuneiform script, do



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not show any affinity to the language of the Assyrians or Babylonians. To many of these compositions, Assyrian translations had been added by the scribes who drew them up. And on other tablets were found lists of the words employed in the composition together with their Assyrian equivalents. Rowlinson explained the lists as the dictionary of words of a pre-Babylonian Race."

The later Archaeological researches have proved this assumption of Sir Rowlinson. It will be noted that, at that time the entire country, identified as Sumer, was strewn over with mounds of different descriptions and sizes. These mounds were generally traced in the dried up beds of the Euphrates or some of its ancient branches. A survey and excavations has identified the following ancient sites in the area, Tello, the ancient Shirpurla or Lagash ; Abu Shrain or ancient Eridu ; Mukayyar or ancient Ur : Larsa or ancient Saukera ; Shirappak or ancient Fara ; Abu Hateb or ancient Kisura : Neffer or ancient Nippur ; Of these Tello or Lagash was opened first.

In 1887 and 1890, one of these mounds known as Tello, was opened by M. de Sarge. The group of mounds and hillocks, which mark the site of the ancient city and its suberbs, form a rough oval running North and South and measuring about two and a half miles long and one and quarter mile broad. In Autumn, the mounds look like a yellow spot in the surrounding green vegetation.

The first structure that came out of the excavation was a late one of 130 B. C. belonging to the Seleucid period. Coins of petty Greek kings were discovered from the site. In the Greek structures, the bricks from the earlier city were re-used. Below this super-structure lay buried the ancient city of Lagash, concealing a great wealth of antiquities, which became the commentery to the story of the ancient Sumerian people.

The old building, which then came to light, formed part of the temple of E-ninna, the city-god of Lagash. Of this ancient structure, the best preserved portions are : a

gate-way and a part of a tower. Its date has been assigned to the reign of Gudea, the Patesi. On the South-East corner there was the remains of an earlier wall ascribed to the reign of Ur-Bow.

From a second mound, the oldest building of Tello or Lagash was discovered. Here is the store house of Ur-Nina, a very early Patesi of the city and the founder of its most powerful dynasty. In its immediate neighbourhood were discovered the most important Monuments and inscriptions of earlier periods.

From another mound, named by the Archaeologists "Tell of Tablets" were recovered a very large collection of temple documents and tablets of accounts, a large number of cylinder seals. The majority of them date from the period of the dynasty of Ur.

It is now possible from these discoveries to build a continuous unbroken history of the house of Lagash and indirectly of Sumeria.

But who and what were the Sumerians ? From where did they appear in the area ? Were they autochthones of the delta ? These are the questions to be answered before a clear understanding of the culture and the people is possible.

According to the annals of the people they were immigrants to the fertile crescent. They went there with a full fledged civilization, with the knowledge of agriculture, working in metals, navigation, arts and crafts, a well developed script and language from their home in the East. They say, since then, there was no improvement in their culture.

There are a great deal of controversy about this country of the East. Hall identifies this country with the Indus Valley. Wooley was sceptic about the Indian origin of the people. Some again think that they have come down from Elam and settled in the fertile valley.

The recent excavations in the ancient sites of the Indus Valley has given a new impetus to the problem. Because, the Archaeological excavations in Ur and other Sumerian sites brought to light a number of seals with inscriptions in an unknown script. The excavation of the Indus Valley and the discovery of the seals with inscriptions, did away with the isolation of those unrecognised seals. They were now recognised as the seals from the Indus Valley.

With the discovery of the Indus seals in the Sumerian sites, Hall's theory is getting stronger. That the Sumerians went to the Euphrates Valley from India, is now a fact.

If it be so then there would be a great deal of similarity between the two civilisations. Let us take them one by one :

THE BUILDINGS.

The plinths of the houses of Sumeria are raised above the flood level. Similar was also the case with the buildings of Mohenjodaro. The plinths in Mohenjodaro were raised not only by earth-work, but also by unbaked bricks and burned earthen nodules. From a late Indus Valley site in Guzrat, has been discovered a very high plinth of a house built entirely of unbaked bricks. Raising of the platform for building house is still taken recourse to in

the low-lying districts of Bengal, where the flood-level rises to 10 to 15 feet during the rains. The houses were built in a cluster on such raised mounds, which look like hillocks in the winter.

Disposal of the Dead.

Cremation of the dead bodies was not practised by the Sumerians. They disposed of their deads by burial either covered by mats, in sarcophagus or by Pot-burials. Burial was also practised by the Vedic and the Indus people.

When we come to the problem of the relation of Indian cultural relics with the relics of Sumerian cities, we are called to a halt. Because, together with the relics of the Bronze-age civilisation of the Indus Valley, the relics of earlier epochs also were intermingled. Moreover, in certain areas as we find in Lagash, the Indus Valley finds of Bronge age are nill. So, the story of Lagash and its relation with the Indus Valley culture may be kept separate from the cities with Mohenjodaro relics and treat them separately. The culture of this city (Lagash) may be branded 'Vedic' on the following grounds :

The Vedic cultural Relics of Lagash.

By far the largest number of the Sumerian cultural objects were discovered from this city. The cause was not far to seek. The city was not reoccupied by the ancient dwellers and its fate was similar to Mohenjodaro. In the superstructures also there is similarity, like the Buddhist superstructure on Mohenjodaro there was a Greek superstructure on the ruins of Lagash. But none of these

later builders disturbed the cities lying underneath, save and except burrowing for bricks for their buildings.

THE WRITING ART.

From the large number of inscriptions, it has been observed that the early Sumerians used strokes as characters. It is now called cuneiform. In the Indus Valley we come across the use of strokes as characters mixed with the pictograms. From this we may assume that there were two independent systems of scripts which coalesced in the age of Mohenjodaro. So, the independent use of the strokes was an earlier phenomenon. This usage indicates, that the people of Lagash went out of the Indus Valley from an earlier city than Mohenjodaro. It was an well known fact that the Indian traders, whenever they went out for trade, they carried with them their gods and the priests. The priests used to write in pictograms. So, in this ancient city of Sumer, there must be living two sections of the scribes, the popular, who wrote all the secular documents, merchantile or otherwise, in strokes and the religious, who wrote in pictograms the documents of the temples.

But in later epochs these two types of script coalesced to build the later cuneiform systems of Media and Assyria. But the unification of the two scripts of Sumer followed completely different lines than was followed by the Mohenjodaro scribes. While, the strokes and the pictograms remained independent of each other in Mohenjodaro, the pictograms were transformed into bunches of strokes

Original pictograph	Pictograph in position of later cuneiform	Early cuneiform	Classic Assyrian	Meaning
				heaven god
				earth
				man
				pudenda woman
				mountain
				mountain woman slave-girl
				head
				mouth to speak
				food
				to eat
				water in
				to drink
				to go to stand
				bird
				fish
				ox
				cow
				barley grain
				sun day
				to plow to till

Fig. 1. The stages depicting the transformation of the pictograms to bunches of strokes.

by the Sumerian scribes, the method is illustrated in Fig. 1.

It will be seen from the accompanying diagram, how gradually a picture was obliterated and was turned to a bunch of strokes. In the fig. 1, the changes will be noticed from the 3rd column, in which there still remained some semblance of pictograms, but in the 4th column the semblance is totally obliterated. This method was also adopted by the Chinese scribes at a later epoch.

METALLURGY.

The metals used by the people of Lagash were copper, gold and silver. The bronze did not evolve. So, the people of Lagash were in the same state of development as the Vedic Aryas, who could not evolve bronze. This unevolved state of metallurgy point clearly to the ancient Vedic settlement on the Indus as the place from which the people migrated to Lagash.

THE MYTHOLOGY AND RELIGION.

All the earliest representations of mythology and religion of the Sumerian people were discovered mainly from Lagash. Some of these relics which could be identified are detailed below. It will not be out of context to mention that like the chain of Indus Valley sites which do not represent the entire cultural phase and consequently were later than Mohenjodaro, all the Sumerian sites, did not represent earliest phase and hence, were of later origin than Lagash.

1. THE PERSON WITH A NET.

Portion of the Stellae of the vultures, sculptured with the scene representing Ningrisu clubbing the enemies of Lagash (Shirpurla), whom he has caught in his net. Upon this largest portion of the stellae, formed of two fragments joined together, we have the above scene which illustrates the Eannatum's metaphor of the net.

The inscription on the stellae was the texts of a treaty between Eannatum, the king of Lagash and Ennakali, the king of Umma. Eannatum invoked five gods in the inscription to be witness so that the king or patesi of Umma might not break the treaty. The gods thus invoked were Enlil, Ninkharsag, Enki, Enzu, Babbar and Ninki with the following oath "On the men of Umma, have I, Eannatum, cast the great net of Enlil." Enlil was the god or king of the heaven and earth. Ninkharsag, the goddess of the Sumerian city Kish ; Enki, was the god of Abyss, of waters beneath the earth. Enzu, was the moon-god of Ur, the bull-calf of Enlil. Babbar, was the sun god of Larsa.

The representation of a god of a colossal size with club and a net occupied the whole of the above portion. He had a flowing hair bound in two fillets, and while cheeks and lips are shaved, a long beard falls in five undulating curls from the chin upon the breast. He is nude to the waist around which he wears a close fitting garment.

In Vedic mythology, the god with a net was Varuna. He used to catch the living animals by his net. Hence, he was propitiated by the people so that they might not be caught untimely in his net. There was the story of

Sunashepha, who was bought and bound to a stake to be



Fig. 2. Varuna, about to kill the eagle caught in his left hand which represents either the solar bird, Syena Garutmana or the king clawing the two lions, not shown here. In the net are the human victims caught to be killed. The eagle also was caught in the net and had been extricated to be killed.

sacrificed. Visvamitra taught Suneshepha the incantation of the name which will propitiate Varuna, so that he may loosen his grip from his throat.

The Vedic Veruna was concieved from the nocturnal sky. Like the nocturnal sky, Varuna was thousand eyed. Being related with the night, Varuna was the killer. His net was concieved from the sky that covers the universe.

In the above representation the following ideas were incorporated : Varuna had caught the solar bird or eagle by his left hand and was about to kill it clubbing. The scene may represent the setting sun. The setting of the sun was its death according to the Brahmanical tradition. Or, the Eagle may represent the king, the two lions being his seat. The indication is that nobody could get out of the net of Varuna, whether he be a king or a commoner. The people in the net are his human victims who are to die. He was going to club them to death after he had done with the eagle caught in his left hand.

2. THE JAR GIVING RISE TO CURRENTS.

An idea represented by the above type of jars appear to be well spread in the country. The idea was already well known and was getting out of its special implication. Hence, it became the theme of decorative motifs giving rise to many representations of this conception. They are :

(a) The figure of a seated god in the cylinder seal of Gudea. Dec. p. 293, fig. 13 ; King ; Sumer and Akkad, p. 48.

It is the figure of a bearded male holding two jars in his two hands from which water was falling down, A side

current from the right-hand jar connects the jar of the left hand. From the right-hand jar, two currents are seen



Fig. 3. Brahma seated, holding two jars in his both hands. One of the jars, he was offering to a shaven-head person, presumably Bhagiratha of Indian Pauranic tradition.

flowing down and falling on two other jars placed in front of the personage. One current from the left hand jar flows behind his back emptying itself in the jar kept behind the figure.

(b) Fragments of sculpture belonging to the best period of Sumerian Art. Dec. pl. 25, figs. 4 and 6.

It is the picture of a jar placed on the ground from which two streams of water goes out on opposite sides and the strange fact is that a fish is represented in each current, probably to show that the streams are really representatives of rivers. There was a twig with three leaves on the jar.

(c) Clay relief stamped with the figure of a bearded person, whose hair was arranged into six plaids, he was holding a jar from which two streams of water are coursing out and flowing in opposite directions. Brit. Mus. no. 21204.

(d) Fragment of limestone sculptured in relief with vases, from which streams flow and intermingle with one another making a network of decoration.

(e) A seated bearded god, holding two jars as described in (a), but the representation was more elaborate, because three other persons were introduced, one, a bearded person with a horned dress like the seated figure bringing in a shaven-head person, the god appears to hand over one of the jars presumably to the hands of the shaven-head person. (3)

(f) A very late and stylised representation of the above scene was used as a decorative motif in the buildings of the Amorites in the upper Euphrates. The representation was of two persons holding each a jar with a twig in it from which currents are flowing down and the two jars were united by side currents. Fish were shown swimming in the currents indicating that the currents were really rivers. (4)

All the above mentioned representations are of a central theme. The Sumerologists call it 'Jar of superfluity.' But according to the Hindu mythology, the jars are the Kamandalus of Brahma. They contained the liquified Visnu. Visnu, according to the modern tradition of the Hindus of Bali in Indian Archipelego, is water, a god of water.

It was stated in the Purana that hearing the song of Narada, god Vishnu became liquified, finding the god in this state, Brahma put the liquid in his kamandalu and later handed it over to Bhagiratha, when he wanted to work salvation of his forefathers burnt to ashes by the wrath of Kapila. The shaven-head person in the scene was perhaps Bhagiratha.



Fig. 4.—A decorative motif to which the figure 3 had been changed by the settlers in Upper Euphrates, known as Amorites (Amara ? of Sanskrit).

In the Vedic mythology, the sun was the composition of the sun, fire, and Soma or water. Hence, it is told that

rain comes from the sun. So, the liquified god Visnu, who according to the modern tradition lives in the solar orb, may be identified with the Soma aspect of the Sun.

In the Satapatha Brahmana, it has been told that Parameshthi Prajapati was liquified. (8/2/3/13 ; 11/1/6/16)

Nevertheless, the representations clearly depict the Pauranik ideas of three Ganges, the earthly or Bhagirathi, the heavenly or Alakananda and of the underworld, the Bhogavati, The current falling behind the back of the god was probably Bhogavati.

It will be observed that all the jars contain a twig, either with two leaves and a twig or with six leaves and a twig. This practice of placing twigs in the jars full of water is still practised in the Tantrik rites of the modern Hinduism. The representation originally meant to Copy the Celestial Ocean, the Ksirode Sagara or the ocean of the sky and the twig, the Celestial Tree, on which the sun travels.

3. The King as the Eagle.

There are many representations of the idea, that an eagle clawed two lions. It has been identified as the symbol of Lagash. This symbol was found depicted on various materials. They are :

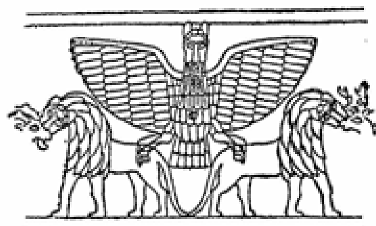
(a) A brick stuck with the figure of the lion-headed eagle of Ningirsu, (In the Louvre ; cat. no. 7 and Dec. pl. 31. bi. no 1)

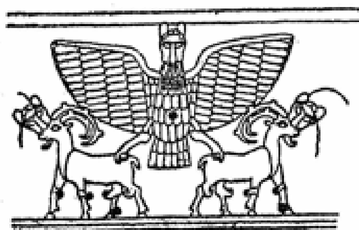
(b) The eagle on the mace-head dedicated to Ningirsu, the god of Lagash (Shirpurla), by Mesilim, king of Kish. Dec. pl. 1 ter, No. 2. cat. No. 4.

(c) Plaque of Dudu, the priest of Ningirsu,showing the emblem of Lagash, during the reign of Entemena, patesi of Shirpurla : In the Louvre. Dec. en chald. pl. 5 (bis).

(d) Silver Vase dedicated to god Ningirsu by Entemena, Patesi of Shirpurla : In the Louvre. Dec. en chald. pl. 43 (bis).

(e) Details from the engravings on Entemena's vase. The upper group represents the emblem of Lagash : in the lower groups ibexes and stags are substituted for the lion. The scene on the silver vase depict the imperial authority.





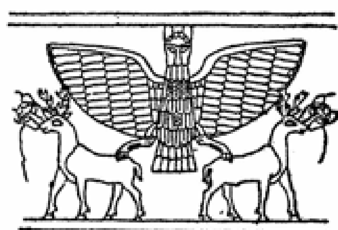


Fig. 6. The King as the Eagle. (e)

The representations show that lions are kissing the ibexes and stags and it clearly indicates the harmony, peace and

accord that reigned in the kingdom under the rule of Entemena. All exploitations were checked and the poor and weak lived as peacefully and fearless as the rich and the valiants. It depicts the state of peace and prosperity of the country under Entemena's adminstration.



Fig. 6. Mitralabha. (b)

This was an ancient Indian idea. The earliest King of India, Indra of the Rigveda, was ascribed to have achieved such result during his reign. The Sumerians took this idea from their home, the Indus Valley. Because, this idea comes to a nation in its most maṭure state, when the conception of a state has already taken a concrete form.

4. Folk Tales: Animal Stories.

There are numerous representations depicting a lion embracing or killing a bull or fighting with a bull. The following are

some of the representations discovered from the sites.

1. Impression of a Cylinder seal engraved with scenes from the myths of the people.....From the left the scene contains ; (b)

(a) A one horned bull holding the hands or the upper paws of a lion. The attitude is friendly. As if they are making friends. The bull appears to have some human characters in its upper parts.

(b) A man within two one-horned bulls. This was a favourite idea with the ancients. In Mohenjo-daro this has been represented by a man within two tigers.

(c) A bull with human head and beard between two lions. The attitude is friendly. (Brit. Mus. No 89538).

2. Convex panel of a shell from the side of a cup, engraved with a scene representing a lion attacking a bull. Early Sumerian period Dec. pl. 40. No. 3 ; cf, cat. p. 189. (c)

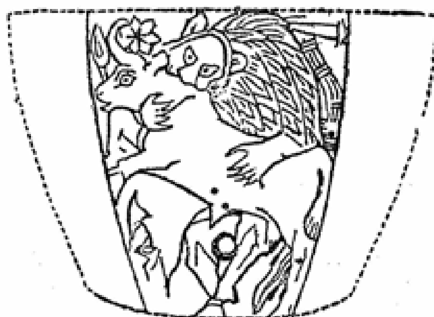


Fig. 7. Mitrabheda, (c)

3. Same scene ; fragment of shell. Dec. pl. 40. Nos. 4.5 and 8.

4. Impression of a seal of Lugal Anda, Patesi of Lagash (Shirpurla) engraved with the emblem of Lagash. Sec. Allotte de le Fuye. Rev. d'Assyr. vol. vi. No. 4. pl. 1.

In this scene the lions are seen attacking the bull to kill it. (fig. 54)

These representations belonged to the Indian folk-tales. They are incorporated in the 'Panca Tantra' by Visnu Sarma. These are the scenes of two stories, i. Mitralabha. and ii. Mitrabheda. These stories were written to teach the king's sons, how friends were won and how a rift between the friends might be created.

The scenes in 1. a, b, and c are the gaining of friends. The lion makes friends with the bull. While in the scenes in 2, 3, 4, a rift between the friends was already created by the strategem of the jackals and the king-lion is seen killing his friend, the bull.

From the study and analysis of metallurgy, the Religious symbols, as well as the Mythical groups of animals, we have reached to the conclusion that the inhabitants of Lagash were immigrants from the Vedic Copper-age-settlement of the Indus-Valley. The absence of Mohenjodaro articles in the finds puts the city and its culture definitely in the Vedic-age. That it was settled by the Vedic people there remains no doubt.

It should be further noted that there is a closed room in Tello which was identified as the store-house of Ur-Nina, an earlier Patesi than Gudea. Similar closed rooms were found during the excavations of Crete and the Indus Valley. But, in Crete and the Indus Valley such rooms were within the building, so that, they might be reached

from the second story of the dwelling house with a ladder. But here it was an independent structure. It is not yet ascertained how the room was reached.

The Sumerians did not keep themselves within the boundary laid by the historians. They must have had trade relation with the countries of the upper Euphrates. The discovery of the representation of the Brahma's Kamandalu from the town of the Amorites is a clear indication that they had colonised the entire Babylonia or the Euphrates Valley. For this reason some of the Vedic mythological representations were recovered also from Assyria. They are the *Vedic Syena Garutman* and the *Asva*.

1. The Syena Garutman.[1]

We come across the conception of the solar deity as a bird, the Syena Garutman (eagle), in the Rigveda. It was the tale of the setting sun, who declared that, he was enchained (during setting), but by his prowess he was able to tear asunder the bondage and had come out (as the morning sun). In the modern Hindu pantheon, Garuda, the Syena Garutman of the Rigveda, has become the vehicle of the god Visnu. Earlier he was the standard of Visnu.

In the Brahmanas, Syena has been identified with Soma[2], who taking the form of the Fire (Agni) entered the universe[3]. This Syena is the biggest and the strongest of the birds. Soma which was in the third heavens was,

1. Rig. 4/27/1

2. Go. Purbabhaga. 5 12 : 3. Sat. 3.3.4.15.

brought to the world by Gayatri[4], who took the form of a Syena for this purpose.

In the Puranas, this idea was a bit elaborated in a mythological story. It is told that Vinata, the wife of



Fig. 5. Syena Garutman.

Kasyapa Muni, gave birth to two eggs, one of which she

4. Tai. 1. 1. 4. 10 ; 3. 2. 1. 1 ; Sat. 1. 8, 2. 10 ; 3. 4. 1. 12.

broke before time, from which came out Aruna, a half complete birdling. He was shivering with cold, hence, he was put in the chariot of the sun, The second son came out in time and he was the powerful Garuda. Hearing that his mother was in bondage, which could be removed only if he could bring down Amrita or Soma from the heavens, he went to the heavens and after a severe war was able to loot or plunder Soma. Which he brought in a Soma jar.

The first child Aruna is no other than the dawn, the rising sun and the Garuda is the sun of the midday. In Assyria, the eagle represents the solar deity. A statue in Assyria represents this story of the loot of Nectar or Soma. It is a human headed winged bull with a pot on its back. I identify this pot with the Soma-jar, the jar full of Amrita or Nectar and the animal as Garuda.

2. The Asva in Assyria.

In the Rigveda, we come across an animal called Asva. In the modern or classical Sanscrit, Asva, means a horse. But in the Rigveda the word was used in a quite different sense. There the asva was a Mythical animal with golden coloured horns, the feet of the hue of copper[5], as well as with wings like that of the Syena or the eagle and the arms or feet of the deer[6].

In many Riks, Asva has been mentioned together with cattle, indicating that it was a real animal also[7]. In one

5. Rig. 1. 162 6. Rig. 1. 163.

7. Rig· 1.91.15. "Asvasthaniya Govisesah", a bull that played the Asva, Sayana's Commentery.

Rik, Visvamitra deplored the havoc created by his antagonists, the Vasisthas by killing his asvas which were not meant for warfare.

In the Atharva Veda also we come across the anecdotes of an Asva, where it was the killer of the snakes. In the early Vedic age, the horse was not tamed. So, this asva could not be a horse. If it be so, then, with which animal this asva is to be identified ? In Sayana's commentery we find that in some special cases he could not interpret the word Asva by its modern meaning, but as "Asva sthaniya Go visesah", a type of bulls, which played the part of a horse. Sayana was of Muslim period, so, he could not get the above meaning from the existing Sanskrit vocabulary. Hence, it was most possible that, Sayana interpreted the word according to the Vedic tradition that was handed down. Consequently, we may be sure that, in the Vedic period, the asva was a particular type of cattle.

There was a sacrifice called "Udvrishabha Yaga." It was nothing but bull-fight. After some ceremony the bull was let loose. Most probably, this custom of bull fighting was taken recourse to in the Vedic India in warfare and the bulls were trained for this purpose. They were probably given some intoxicating drink and let loose on the enemy army, and we can visualise even from this distance of time, what havoc these ferocious bulls could have wrought in the enemy lines.

From the Egyptian analogy also we may infer that this animal was a bull. There was a sacrifice in Egypt analogous to the Asvamedha of India, in which a bull was sacrificed (Apis bull). The parapharnelia observed was

the same as in the Asvamedha sacrifice recorded in the Satapatha Brahmana, and Yajurveda.

There is a bull sacrifice during the Sraddha ceremony, the offerings to the manes. It is called Vrisotsarga. The description of the bull tallies with that of the Asva of the Rigveda, because, the bull required is to be of "Svarna sringa raupya khura, tamra pristha kamsyodara" with horns of gold, feet of silver (ayas), copper back and bronze belley. In the Rigveda the word was'Ayas' in the place of Raupya.

Ayas in the Rigveda means a metal and may either be copper, silver or gold.

There have been discovered a number of skeletons of horses, which were sacrificed, from a grave in Caucassus. Most probably the Hindus living in that area performed the sacrifice. The existence of a Hindu kingdom in that place cannot be ruled out, because, the horse-sacrifice was the exclussive prerogative of the kings. From this grave-yard was discovered a leathern mask or headdress of the horses thus sacrificed. It is a representation of deer's antlers, a horned head-dress. It indicates that the horse sacrificed was really the representative of an animal with horns, which was forgotten and then replaced by the horse. The horse actually played the part of that forgotten horned animal, presumably a deer with branched antlers. Most probably, the loss of connection with India and the Vedic lore and the imperfect memory of the Vedic tradition in which Asva has been compared with harina or deer in his feet, gave rise to the idea that the animal 'asva' was a deer.

Here, in the Euphrates valley, we find that the conception of the Asva of the Rigveda was carried from their home by the Hindu settlers and the Asva had been represented in the Assyrian art as a winged bull with human head. (Nineveh)

Thus we have traced a close relation between the Vedic culture on the one and the Sumerian culture discovered from Lagash on the other hand. But the historians will not approve this, because, to them, the Vedic people were of later origin than the Sumerians, and why? Because, Maxmuellar, a German scholar brought into India, from a place, no body knows where it was, a gang of hypothetical Aryans by 1500 B. C.

Here we shall digress from the main theme, to discuss the Aryan-immigration problem to prove our stand.[1]

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1. Because, the structure of the language, the numerous difficult meters in which the hymns were composed, the strict phonetic rules, are impossible for barbaric nomads even to comprehend.

Moreover, the word *Arya* represented a definite standard of culture, it precludes all conception of evolution. It has no race-connotation. A race might have a barbaric state, but a standard is a standard, it cannot be other than what it represents.

Now looking to the archaeological finds, the strange fact revealed is that the description of the Indus valley in the Vedic age and the condition revealed in the archaeological excavations are not the same. One was full of forests infested with ferocious animals, having profuse rainfall, while the other was denuded of big forests, the ferocious animals have disappeared and the place has become arid as the rainfall became scarce. So, after the fall of Mohenjodaro and Harappa, there remained no place in the Indus valley to shelter the hypothetical Aryan immigrants.

Contrary to the guesses of the modern Vedists, the Rigveda has been found to be the book of a marine people. The people traded with lands beyond the seas, amassed great wealth by maritime trade and faced both the smile and the frown of the waves. Sometimes they reachd home safely and sometimes they were handled roughly by the waves. The vast expanse of water, that girdled their home, became a great thoroughfare to the Vedic people. They crossed and recrossed the oceans, they carried trade with the foreign lands, where they built permanent emporiums and sometimes lived there permanently. The traces of these enterprises of the Vedic people are not entirely wiped out. In different parts of the globe they have left their foot-prints and those who can read them are aware of the great achievements of Ancient India. The Indian mariners, who went out of India, never to return again, are traced in the Nile and the Euphrates Valleys, in the North Africa and Crete in the West, in the East they are traced in the Easter and Carolina Islands and Peru, and in North China. So, the maritime Empire of India, in the Vedic age, comprised a vast area in the globe.

In the Rigveda we find the stories of the shipwreck of Yadu, Turvasu, Pani, Bhujyu etc. The story of Bhujyu is very elaborate. It is told in the Rigveda that, shipwrecked Bhujyu was floating in the ocean for three days and three nights, when his tutelary god Asvina rescued him from the watery grave in a boat rowed by one hundred oarsmen. These Riks composed in memory of such incidents could not have been done by a barbaric nomads

from an inland plateau, who entered, fought battles of conquest and settled in India only for 300 years before they began composing the hymns of the Rigveda.

The story of Bhujyu clearly points out that the gods of the people had a great hand in all matters. They saved their devotees in the waves, in battle, and in difficulties, indicating clearly that they always acompanied their adherents. How was it possible ? I think, by gods, the Vedic reciters meant some sort of effigy or emblem of the god concerned.

So, when they went out in a voyage, they took with them their gods whom they worshipped, in war they took them in their chariots. Hence, all the good or bad fate that befell them were ascribed to the good or bad grace of their gods.

Even in the early Vedic age, this sea-voyage became an integral part of the life of the people, so much so, that, the conception of the sea-voyage, transcending the day to day dealings entered the spiritual and religious fields. Hence, we find that the religious ideas of the Rigveda are expressed in the terms of sea-voyages, the crossing and re-crossing of the oceans. The gods are compared with boats and the life in the society as the ocean. The gods are invoked for the easy sailing of the ocean of daily life. As a boat carries the passangers safely from one shore to another of the ocean, from one bank to the other of a river so, the reciters seek in Agni, a boat that will carry them over the difficult path of sacrifice (Rg. 1. 9. 7. 7-8 : 5. 4. 9). He was also the boat of the reciters in troubled times (Rg. 3. 29. 11), in fording enemy lines (Rg. 3. 24. 1), as well

as in bringing in of fresh fortunes. Indra was compared to a ferry boat in the mid-stream, (Rg. 8. 16. 11), the ferryman of which is called by the people standing on both the banks to carry them over. As a boat, he helped the yajmanas to ford the river of distress or war. Indra and Varuna travelled in boats and the reciters did contemplate to board their boats. The god Maruta helped the reciters to cross the ocean of war in the boat (Rg. 5. 54. 4). Who was Maruta ? He was a dreaded deity, and the dread of Maruta have been compared with a tempestuous ocean in which has fallen a laden ship, meaning the sacrificers, who trembled for fear of Maruta Rg. 5. 59. 2.

These records of the Rigveda only give the idea of a maritime trade of the Vedic people, but it did not mention the names of the ports of call. From a later work, a Jataka story, we learn that the Indian traders traded with Babylon. The excavations of Mohenjodaro also point to Babylon as the first port of call of the Indian mariners who went westward.

The story of the churning of the ocean might be the indication of the fresh opening of the ancient vistas to foreign lands by sea, which might have remained closed for a very long time. The Laksmi was thus reclaimed again from the ocean, where she concealed herself for a long time.

Similarly, Asvina also was propitiated for safe-carriage of his adherants over the seas and oceans. He yokes his ratha (boat) for comfortable conveyance over the ocean (10. 75. 9).

God Indra, the king, was no exception, he protects

the boats 1. 80. 8 ; As the people on the two banks of a river calls out to the boat-swain in the mid-stream to carry them over to the opposite bank, so the reciters call to Indra to carry them over the ocean of misfortune (3. 32. 14).

Indravaruna also was propitiated to help the reciters to cross the evil times as a boat helps to cross an ocean or river.

The Yajna or sacrifice was also concieved as a boat to carry the Yajmana to the shores of good luck, to reach Indra, to conquer the bad luck etc.

Soma also carried the sacrificers across the ocean of sorrow as a boat-swain carries the boat across the waters.

Then comes the anecdotes of the boarding of the boats by the gods, like the gods of Egypt. Thus we find.

The beautiful and sinless Devi Aditi is coming in her boat, we will board it. 10. 63. 10.

Let Indra take us in his boat across the ocean. 8. 16. 11.

Indravaruna sails in the boat leisurely in the celestial ocean. 7. 88. 3.

The golden boat of Pushan moves in the sky. 6. 58. 3.

The wheel missil of Pushan does not hurt us nor his boat is unattainable. 6. 54. 3.

I will board the boat of Varuna and will travel in it in the mid-ocean of the sky. 7. 88. 3.

Varuna will board his boat, 8. 42. 3.

Ye Vasu take us across all our distress in thy boat. 8. 18. 17.

Soma, the king of waterways, who covers the universe as a cloth, has boarded the boat of sacrifice.

The Surya has ascended the heavens in a boat, 1. 50. 4 ; 5. 45. 10 ; 7. 63. 4 ; 10. 88. 16, 17.

Thus we find that a number of the Vedic gods were the travellers in the ocean in boats, indicating that they were the gods of a sea-faring people. Of course these very gods were again found to ride on chariots driven by Asvas, asses, deer, or bulls. So, in the Vedic society there was a bifurcation of the religious conceptions and as a result, the rites and rituals also. Those who lived in the country on agriculture and animal husbandry, arts and crafts, had little necessity of venturing the waves, it were those who were venturesome that dared face the waves and traded with the foreign lands,.

The maritime activities of the people also have been recorded in this way. But even then there are some stray instances where a pure secular idea has been incorporated. For instance, the following are the references of the secular use of the boats,

1. House boat in 1.40.12 ; 2. Long boat, 1.122.15. ; 3. Drowning of boats in the river Saraswati, when it was in spate, 6.61.3. ; 4. Well-furnished boat with oars, 10. 101. 2. ; 5. Boats fit for crossing the ocean with oars. 1.40.7 ; 6. To get rich, the traders cross the oceans by boats. 1.50.2 ; 7. Indra was invoked to make the ocean negotiable to the Aramayas. 4.19.6. ; 8. Sudasa built an easily plyable boat to cross the Purusni 7.18.5.

With these secular instances also are the stories of ship-wrecks which surely give support to the above

instances. These stories are sufficient proof of the courage of the Vedic reciters in venturing the deep seas to go to distant lands.

These exploits are well illustrated in the following traditions.

1. There is the story of Bhujyu, the son of a king whose boat was sunk in the mid-ocean. Bhujyu was the son of Tugra, a worshipper of the god Asvina. It is told that sea-pirates, who dwelt in the islands within the ocean, plundered the coastal towns of his Kingdom. He sent his son with a navy to punish the pirates. But, the attempt was abortive as the navy was completely destroyed with the crew in the battle and Bhujyu was awating death floating by holding a plank. At that time he was rescued by a boat rowed by a hundred oarsmen. The rescue, of course, was ascribed to the tutelary god Asvina as was the custom of the day.

2. It is told that Indra was responsible for saving shipwrecked, Naryam, Turvasu, Yadu, Turviti, and Vayya. 1. 54. 6.

3. In the Agni-suktas we find that Agni rescued Turvasu, Yadu, Nabavastva, Brihatrathe and Turbiti from untimely watery grave.

There are many more stories about the shipwreck of Panis and other sea-faring people. These hazardous sea-voyages were taken resort to for amassing wealth and food carried in boats by foreign trade. Hence, we find the allusion of boats carrying foodgrains from overseas emporiums. (1. 47. 6 : 7. 32. 20 ; 7. 63. 4) Riches are obtained from samudra, that is by maritime trade (1. 47. 6).

The people knew the two winds, one that took the boat out into the seas and the other that brought the boat to the shore. 10. 137. 2.

Now we enter the main phase of the recital of the phenomena of the boats in connection with the sacrifices and the gods. The secular idea of fording a river, or, of crossing the ocean had entered the religious vocabulary and the gods were compared with the boats as carriers through the ocean of distress, the enemy lines, and the bringers of happiness. Thus we find, that the Agni has been invoked as a boat in :

(i) Ye Agni, let us cross the evil times by thee as the ocean is crossed by the boats. 1. 97. 7-8.

(ii) Ye Agni, as the people cross the ocean in the boats, so do thou carry us across this misfortune. 54. 9.

(iii) Ye Agni. thou art the carrier-boat of oblations to the gods. 1. 128. 6.

(iv) Agni is the signal of sacrifice from the time of the ancients, he is the boat of all wishes. 3. 11. 3.

(v) Ye Agni, be thou the boat to carry the sacrificers over the unfordable river of enemy camp. 3. 24. 1.

(vi) Ye Agni, thou art the changeless and deathless boat of the Rittikas.

We have adduced sufficient proof about the marine-life of the Vedic people to substantiate the view of Hall, that the "Indus Valley" was the original home of the Sumerians. They also substantiate the view of the

present writer that, Hall's dwellers of the Indus Valley were the Vedic people who settled in the Euphrates Valley. The antiquities discovered from Lagash prove unequivocally that, the Vedic mariners, were the founders of the city states of Sumerin the Euphrates Valley.

CHAPTER II

THE BRONZE-AGE HINDUS IN SUMERIA

In the first chapter, the Sumerians were identified with the Vedic mariners who settled in the delta of the Euphrates Valley. In course of time they founded the city states, each ruled by an oligarchy as was the case with the Carthagians and the Vrijis of Vaisali. They lived in the area for a very long time maintaining their independence and sometimes fighting among themselves. But they could not build an Empire, similar was also the fate of the Arameans, who had a chain of small city states in Western Asia. In course of time they were gradually swallowed up by the kingdom of Akkad or Babylonia.

But the loss of the political independence and power did not affect the cultural influence they exerted which they maintained for a considerable length of time. Their script and language remained supreme and were adapted to the languages of the aliens who snatched the political power from their hands.

In the meantime, the Indus mariners from the cities of Bronze Age began to appear in the field with their merchandise. The loss of the power of the early Vedic settlers, the Sumerians, and the chaotic condition of the country was probably responsible for the stoppage of trade with the foreign lands by the sea. Hence, we find that the traffic in the fourth Millennium B. C. "was one way."

That is, the merchandise from the Indus Valley poured in the country, but the Indus Valley received nothing noteworthy from the Sumerians. The most important relics the seals of the Indus merchants were present in the Euphrates Valley, while not a single Sumerian seal was discovered from the Indus Valley cities.

But the political power again changed hands and ere long, Divodasa, a worshipper of Indra, conquered the ninetynine fortresses of Hamurabi, known as Asura Sambara[1] in the Rigveda. The Kassites were the descendants of Divodasa, the conqueror of Babylon. They reigned there for 600 years. They worshipped the Vedic god Surya. So, once again, the Hindus became the masters of the land which was built by the labour of their forefathers, the migrators from the Vedic settlement in the Indus Valley.

During the Bronge Age in India, the trade and commerce show a spectacular increase and the mariners from the Indus Valley began to frequent the places where the early Vedic mariners settled.

We have seen before that there was a bifurcation of the conception of the deities and their vehicles in the early Vedic settlements of the Indus Valley. It indicates that the idea of the god-head of the two sets of the same people

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(1) The Samvara has been identified with Hamurabi on the following grounds: (i) Samvara becomes Hamvara in Persian and from Hamvara to Hamurabi needs only one change in the dialect. (ii) The immediate Successor to the Dynasty of Hamurabi was the Kassites an Indo-Aryan people, presumably, the descendants of Divodasa of the Rigveda.

were no longer the same, there was a bifurcation. Those who lived peacefully on the land concieved their gods and goddesses as riding on the chariots or on animals, while those who were traders and mariners concieved their gods as travelling in the boats.

The early Sumerians appear to belong to the first group of the Vedic people. Though they have arrived in the place in boats from the Vedic cities, they were not the traders and the mariners. So they settled in the areas as agriculturists from the very beginning. It is probable that an entire tribe migrated to the area seeking new home. The most convincing proof of the above statements is the want of many representations of boats. In Crete and the Indus Valley there are many representations of boats even in the script. The Sumerian artists did not leave many pictures of boats in art or religious symbols. Hence, the conclusion arrived at is that the early Sumerians were mainly an inland people, who stuck to the soil.

As has been said before, there was probably a big gap of time between the destruction of Lagas, and other cities of the early Vedic settlements to the appearance of the people of the Bronze-age in the area. Hence is the abrupt appearance of the perfect type of the Indus seals.

The people of Mohenjodaro traded with the Sumerians for a very long time. In course of time they became settled in the area to trade with the people. Due to the gradual increase in the volume of trade and commerce they had to build permanent emporiums in Sumeria. Most of the seals they used were discovered from the houses where they dwelt for so long a time. Hence, were also

discovered thousands of Mohenjodaro objects together with the Seals in the area, during the excavation.

These relics of the Bronze-age Mohenjodaro are discovered from a very wide area in different cities ; The seals were discovered from. Ur, Tell Asmer, Susa, and Nineveh ; and the Antiquities from Ur, Kish, Tell-Asmer, Jamdet Nasser, Susa, Nippur, Babylon and Warka.

These Indus people brought with them in the area the knowledge of Architecture, Masonry and Buildings. They brought with them also a number of objects of daily use, *viz.* ;

1. Implements and weapons.
2. Household objects.
3. Objects of toilet and ornaments.
4. Vehicles.
5. Toy birds and animals.
6. Games.
7. Potteries and plaques.
8. Seals and sealings.
9. Religious Emblems.
10. Miscellaneous.

It is to be noted that the seals of the Mohenjodaro people were discovered from the Sumerian sites but no seal of Sumerian workmanship was discovered from Mohenjodaro. So, we may infer that like the Vedic settlers in the Area, the settlers from the Bronze-age Indus Valley also imparted culture and civilisation to the people of that place.

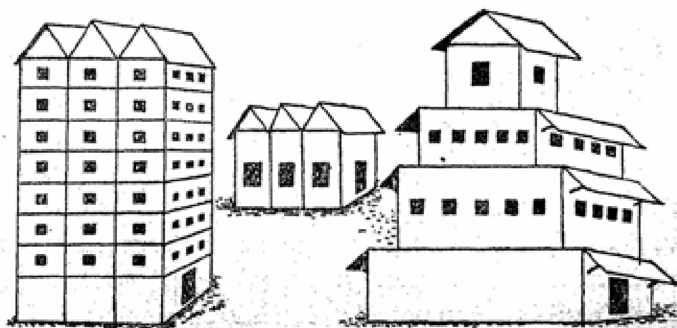
This impact of the Indus Valley culture was noticed in the building of the Ziggurats, which were nothing but

step Pyramids, the Indus representations of which were observed from sherds discovered from Mohenjodaro, besides a number of designs of such pyramids in the Indus characters showing the storeys they contained.

A classified list of the above objects of Mohenjodaro-origin in Sumer is given below.

1. The Buildings.

The roofs of the houses of the ancient Sumerian cities are seldom found intact. It may be inferred from the Ziggurat buildings that the early buildings of Sumeria were of pyramid type like the Ziggurats. This pyramid type of buildings also was in the Indus Valley. This pyramid form of Indus buildings are represented in the script. From the script, they may be reconstructed. Below are illustrated three such reconstructed pyramid houses of Mohenjodaro with which a great deal of similarity of the Ziggurats will be noticed.



Indus buildings reconstructed from Script.

(a) The Plinth or Platform :

Both in Sumer and the Indus Valley, the platforms of the houses were raised artificially by clay, mud-bricks or by the mixture of the both. This precaution was taken against the floods, which were of annual occurrence in both the rivers—the Indus and the Euphrates. The recent discovery of a settlement of the Indus people in Lothal in Guzrat has displayed the same mode of laying of the foundation with mud-bricks. In lower Bengal, it is the custom to raise the platform above the annual flood level. In doing so, big tanks were to be dug and the heap of clay thus collected for the plinths in a place looks like a hillock.

(b) The Bricks :

The Indus type of flat bricks were used by the Kassites in 1600 B. C. which like the Indus type of bricks, measure, 11 x 5·5 x2·5. But in the earlier epochs they had used a type of plano-convex bricks.

(c) Batter :

In Sumeria, like the Indus-Valley walls of the buildings had a distinct batter, *i.e.*, inward leaning.

(d) Open Court :

The great open court of S.D. area and that to the north of the Buddhist Monastery, re-appear in Sumeria in the Great Court at Ur, between quays and the house of Nanner. In that Khan-like court of Ur, it has been assumed that payment in kind were collected.

(e) Brick-stacks :

The brick-stack, discovered in Ur of 200 bricks, the surplus to the requirements after the finishing of Dungi's Musoleum, is similar to the brick-stack discovered from D. K. area, Southern Section, Blocks 1-8 in Mohenjodaro. While the bricks of Ur were the surplus building material, the Mohenjodaro stack was a surplus no doubt, but not surplus after the completion of the building, but after carrying away of the requisite number of bricks from the stack of bricks made by demolishing the buildings. The clear evidence of which is that the mud-morter was still sticking on the sides of the bricks of Mohenjodaro.

(f) Plaster :

Mud-plaster with pieces of straw in mixture was used both in Mohenjodaro and Sumeria. It was an widely distributed custom and was used also in ancient China and India.

(g) Corbelled Arch :

Corbelled arch is a peculiarity of the Indus Valley Architecture. It continused to exist to a comparatively late date and appeared in Orissan Temples. This form of arch was carried to Babylonia. It was used in Kish and Ur as early as 3000 B.C in the drains with stone slabs. In Mesopotemia the corbelled arch was favoured for tombs down to a comparatively late period. In Fara there are some circular structures measuring about 2 to 5 metres across which descend about 4 metres. They are with corbelled roof.

(h) Temples :

In Sumer the Temples are well known places. So was also the case with the Indus Valley. The Great Bath establishment was a Temple, probably for Rudra, with its attached granary.

(i) Privies :

Both the people of Mohenjodaro and of Akkad used the same type of privies.

(j) Screen :

In Mohenjodro there is a screen for the urinal. (pl. xiiic). At Tell Asmer, according to Frankfort, some apertments at least were shut up from the street by mats or reed screen. The screens of Monenjodaro on the other hand were brick-built.

2. Architecture and Masonry.

(i) Bath Rooms :

The Indus bathrooms or ablution places were unknown in Sumer. (167)

(ii) Drains :

The Indus drainage system was copied by the Mesopotemian masons which was of inferior make. It appeared in Tel Asmer by 2500 B. C. (107).

(iii) Drain pipes :

The drain-pipes discoverd from Ur by Wooly to which he assigns 3500 B. C. as the probable date, was of much inferior built than the Mohenjodaro specimen. (426)

(iv) Gutters :

The gutters made of pottery or bricks were used profusely in Mohenjodaro. This practice was copied by the Sumerian masons, some of which have been discovered from Jamdet Nasar in Mesopotemia.

(v) Kilns :

The Mohenjodaro kilns for firing the pottery were imitated by the potters of Kish of 2800 B. C., but the shapes were different. While at Mohenjodaro the kilns were round, which form still continues in India, the kilns of Kish were rectangular indicating a lesser degree of workmanship on the part of the potters of Kish. Pottery kilns of the Indus Valley spread in this way to Sumer and appeared in Jamdet Nasar. (177)

(vi) Bread-oven :

The circular bread ovens of Mohenjodaro appeared in Tell Asmer in Mesopotemia. (48)

(vii) Staircase :

The staircases of Mohenjodaro had high and narrow treads but in some cases the treads are low. The former type of the staircases with high and narrow treads were copied by the masons of Ur. (168)

(viii) Rubble filling :

The Mohenjodaro Mason did not take recourse to rubble fillings as did his brother in Mesopotemia in the buildings built with burnt bricks. (163). The Mohenjodaro form of

battering of the walls also appeared on the larger buildings of Sumer. (164)

(ix) Laying of Bricks :

The curious method of laying the bricks in Mohenjo-daro, (p. 97. 153, pls. xxxii, 2 ; xxiii, 7, xxxix, b.) appeared at Ur in the time of Ur-Engur (649).

(x) Forges :

Forges found in Harappa, appeared in Tell Asmer during the Sargonoid period. (172)

(xi) Roofs :

Mackay thinks that the Indus people used roofs of reed matttings as was used in Sumer and still is used in present day Sindh. But I have strong doubt about the existence of such a frail flat roof in a place where the natural condition of the country tells of a heavy Annual rainfall in the early Mohenjodaro days. (169)

3. THE IMPLEMENTS AND WEAPONS.

(a) Axe-adze :

Axe-adze of Mohenjodaro appeared in Babylon only by 1100 B.C.

(b) Axes :

The blade axes of the Indus Valley managed to travel west-wards and had found a place of rest in the 'A' cemetery of Kish and 'Gold graves' at Ur.

(c) Model Axe :

Model Socketed axes of Mohenjodaro appeared in the stellae of Naram Sin of Sumer. Model Indus type of the clay weapons were used as funerary articles in pre-flood Sumer and Susa.

(d) Mace-heads :

The Mace-head used by the Indus people appeared in Sumeria and was held in the right hand by the Sumerian god Ningirsu (Varuna ?). This variety was also known in the period of Dungi.

(e) Razors :

Razor that looks like a knife and which still continues to be used in modern India, was used in Kish. (469)

(f) Spear-heads :

Spearheads of Sumer were more developed than the Indus Valley type, because they possessed a midrib. The Indus type was flat and the mid-rib was wanting which was probably supplied by the wooden shaft. (M. I. C. II. p. 498).

(g) The type 9. cxix, 18·5in., was also found at Tello in Sumer which was 16¼ in long (467).

(h) Hones :

In early Sumer the carpenters carried hones with them for sharpening the implements. There was a very limited use of hones in Mohenjodaro. Mackay thinks that for the sharpening of the edge of the implements, the

people of Indus took much help of the smiths. Though there is some truth in this suggestion, it was not the whole truth. The people of the Indus valley like the modern people of Bengal, used, most probably, some sorts of rough sand for the sharpening of the implements like axes knives etc. In Bengal the people use a bamboo piece as a base on which the sand is sprinkled and the implement is rubbed against it. This is the most efficacious method of sharpening the ordinary tools. The smith is resorted to when the face is much worn out by repeated use and sharpening. It is the carpenters that take resort to the hones. (442) The hones thus carried on person in Sumeria was of about 2700 B. C. (406).

4. HOUSEHOLD OBJECTS.

(i) The Indus reclining female figure in bed appeared in Sumer. The potters of Sumer must have copied it from some Indus-Valley specimen. (642)

(ii) The drinking tubes of Mohenjodaro went westward with the merchants to Sumer. (436)

(iii) The painted faience jars of Mohenjodaro appeared in Sumer (318).

(iv) The bowl-like jar-covers with a projection for lifting, which have been found in large number in the Indus valley, also were in use in Jamdet Nasar near Kish. (204)

(v) Shall laddles so often found in Mohenjodaro also appered in Kish in Mesopotemia. (421)

(vi) Copper frying pans of Mohenjodaro also have been found in Kish, though a bit different in form. (449)

(vii) Small and well-made pottery wares of Mohenjodaro did not leg behind other specimen of art to appear in Jamdet Nasar near Kish. (209)

(viii) Querns of the type seen in pl. civ, 13 are found in the lowest levels of Ur. (393).

(ix) The shell dishes of Mohenjodaro also were used in Sumer. (422).

(x) The whorl of the spindle was attached on the top in Sumer, while in the Indus Valley or in Indian practice it was attached below. (416). The two-holed Indus spindle whorls also were in use in Babylon. (418).

(xi) The stone vessels of Mohenjodaro also were found in Kish from 'A' cemetery. (317)

5. Toilet and Ornaments.

(a) Beads :

The fly-shaped bead of the Indus valley was used as amulet in Egypt and Sumer. Most probably the Indus people also had the same use with the beads. (643) The bird amulet of Mohenjodaro appeared in Warka. (525)

(b) Rope pattern on etched Carnelian beads of Mohenjodaro appeared in Sumer. (365).

(c) Lapis Lazuli beads of the Indus valley also went to Sumer. (499)

(d) Beads of green-Felsper, used in Mohenjodaro were found in Ur, (500).

(e) Onyx beads used by the ladies of Mohenjodaro went to Sumer. (500)

(f) The black-on-white process of Mohenjodaro beads appeared in Ur. (505)

(g) Red etched Carnelian beads of Mohenjodaro appeared in Ur. (505)

(h) Etched Carnelian beads appeared in Kish. (506)

(i) The Sickle beads are in rarity in India, while they are found in large number in Sumer. (510)

(j) A dark notched bead of the Cog-wheel type is in the Bagdad Museum. It must have went out of India. (512)

(k) Long-barrel Cylinder seals of the Indus Valley also appeared in Kish and Ur, but not so beautiful. (512)

(l) Cylindrical beads of Mohenjodaro became a commodity of common use in Sumer. (516)

(m) Steatite beads are made to imitate the Carnelian, similar Onyx beads discovered from Babylon, were of Mohenjodaro origin (517)

(n) Lozenge-shaped beads of Mohenjodaro appeared both in Kish and Ur. (518)

(o) The Indus heavy Lapis-Lazuli spacers appeared in the "A" graves in Kish. (519)

(p) The triangular spacers of the Indus Valley were used in Sumer and managed to find a place in a Royal tomb. (520)

(q) Hemispherical terminals of Mohenjodaro were found in Sumer.

(ii) Bracelets, (641) :

The curious type of the Indus bracelets with a kink appear in Kish as a pair of bracelets of a child. (664)

(iii) Buttons :

'V' shaped Indus buttons were discoverd from Ur.

(iv) Cosmetic Shells (543) :

Cosmetic Shells, used as the receptacle of cosmetics in Mohenjodaro appeared in Sumer.

(v) Shell Ornaments. (581) :

The shell of genus Olive which was perforated to be used as ornament in the Indus Valley, appeared in Tell Asmer. (581)

(vi) Dress :

The abbreviated skirt in wearing, was ornamented along the upper or top border with a row of bosses. Mackay compares it with the Kaunakes worn in early Sumer. (271)

(vii) Ear Ornaments :

Ear-Studs and ear-Rings of Mohenjodaro did appear in Sumer and Egypt. (533)

(viii) Rings :

Rings of coiled silver wire of Mohenjodaro went out to Sumer in a very early date. (531)

(ix) Fillet :

The piece of silver fillet (pl. cxxxv, 4) from Mohenjo-daro indicates that the fillet represented on the head of the Yogi statue was an Indus Valley product and travelled westward to Sumer and as far as Crete. (526)

(x) Hair-pins :

The Indus copper hair-pins made of wire and head made by coiling four times the wire was also found in Sumer, Caucasus and Central Europe. (539)

(xi) Pin :

The copper pins with Lapis-Lazuli heads of Mohenjodaro were copied by the coppersmiths of Kish, Ur, and Susa and are now found in the cemetery. (653)

(xii) The Mirrors :

The bronze mirror invented by the Indus smiths, which they made by casting, went out of India and smiths of Egypt, Sumer and Elam learned the technique from the Indus Valley. But in shape the non-Indus smiths followed their own choice, and while the Indus pattern was of, pear-shaped, they made a circular pattern mirror. Bronze mirrors are still used in India, particularly in Bengal. During the wedding ceremony, the bridegroom holds in his hand toilet articles, among which there is the round and convex bronze mirror. (478)

6. VEHICLES.

(i) Boats :

The boat represented on seal 30 is a type which also was discovered from Sumer, Egypt and Crete. (340)

(ii) Chariots :

There are a number of representation of carts as toys made of clay in the Indus Valley. It indicates that the people of the Indus Valley knew how to build a cart and use it. (568. see Harappa) The clay chariot shown in fig. 37, pl. cvi, appears to have been copied by the people of Kish and Sumer. (569)

(iii) Wheels :

In Mohenjodaro there were the solid wheels as well as the wheels with spokes. These two types of the wheels are still surviving in India. The wheels of Sumer differ from the wheels of Mohenjodaro in the use of the boss. The Mohenjodaro wheels had the boss, while the Sumerian wheels were flat. (568)

7. ANIMALS AND BIRDS.

(i) Humped Bull :

Humped bulls were indigenous to India. They were exported from this country to Elam by land and to Egypt by sea on boats. Its figure was carved on a wall of Ramesis and harnessed to the Hittite Wagon (1000, B. C.). The Egyptian representation was of the eighteenth Dynasty. It was introduced to Sumer in a very early date. (288) Which was carried by boats in that place.

(ii) Buffalo :

Buffaloes both wild and tame were represented in the Indus terracotta and seals, as well as in bronze. It is frequently represented in Sumerian seals of later ages. They were also mentioned in some Jamdet Nasar tablets. (293)

(iii) Monkey :

Monkeys were quite numerous in the Indus Valley area as they are now in India. They were represented in faience or vitreous paste but seldom in pottery. Hall observes, "ape statuettes in Babylonia may mean an Indian as much an Egyptian connection". The model monkeys of Sumer and Elam closely resemble the Indus type.

(iv) Dove :

The model dove, with out-stretched wings set on a little pedastal, was a favourite toy for the Indus children. This type of representation was also used in Crete, Elam and Sumer. In Sumer it was the sacred bird of the goddess Ninkharsag. (295)

(v) The Composite Animals :

There were many composite animals in the Indus representations. They were composed of two, three, four and sometimes of five animals. These composite animal-forms still continue in India and we find Ganesha with elephant's head on a human body, Varaha of a boar's head, goddess Shasti of a cat's head, etc.

In the majority of the cases the different heads of animals have been replaced by a number of human heads in later Indian iconography. Hence we find, four-headed Brahma and five headed Shiva.

This idea of the composition of various animals into one composite form of the Indus Valley origin went out of the Indus Valley to Sumer, to the Western Asia, to Egypt and lastly to Europe. (333)

(vi) The Birds :

The Eagles were also known in Mohenjodaro. They were represented both in seals and pendents. This eagle with widespread wings and extended legs went westward to Sumer and Elam. (663)

In Indian mythology, the Eagle is known as Garuda.

(vii) Goat :

Goats represented in Mohenjodaro seals had horizontal spiral horns. The same variety of the goat is represented on an early stone plaque from Nippur. This Mohenjodaro goat became the Ram of Mendes in Egypt.

(viii) Hero grasping an animal on each side :

The Indus animals are tigers while the animals in Sumer and Egypt were lions. (337)

(ix) Cage :

There are pottery cages which have been unearthed during the excavations at Mohenjodaro. The similar Sumerian device has been found in Telloh. (427)

(x) Turtle :

Well made pottery turtles were found in Mohenjodaro. This turtle with a head of the unicorn shows that it was a solar emblem, the emblem of Vishnu, who became liquified to give rise to the Ganges. In Sumer the turtle was connected with Enki, the water god. In this respect, Enki is similar to god Vishnu whose emblem is tortoise.

8. Games.

(i) The Balls and Marbles :

The Balls and Marbles of the Indus Valley were made of pottery, faience, shell and stone. They were probably used in play as is the custom in modern India. As plaything marbles were used both in Sumer and in Egypt. But marble of pyriform shape of pink lime-stone and slate discovered from Jamdet Nassar are unlike the Mohenjo-daro specimen. (565)

(ii) Cones :

Both pottery and stone cones found in Mohenjodaro, were probably some sorts of games-men. The form of the Indus cones are similar to the cones of baked clay of the earliest phase of the Sumerian civilization. (409)

(iii) Dice :

Cubical dice in ivory was a speciality of the Indus Valley. Dice of the Indus pattern but in pottery has been unearthed from Ur. (559). Dice is a rarity in Sumer indicating the original home of the game in the Indus Valley. (575)

(iv) Game Boards.

Two gameboards on bricks were discovered in Mohenjodaro. The Sumerians used a wooden game-board. (574) The block limestone board was discovered from Susa. (576). Rosettes were used in gameboards of Sumer and Greece. (584)

(v) Lingas or Games ?

The stone objects, which Marshall opined to be the phallic symbols or lingas, were pointed out by Mackay to be really the gamesmen. Similar objects of brown sandstones, found at Jamdet Nassar are identified as gamesmen. (570) The regular Tetrahedra games which were found in large number from Mohenjodaro, appeared in-Sumer, (572) also the four-sided pyramidal gamesmen of Mohenjodaro appeared at Jamdet Nasar. (573)

9. POTTERY AND PLAQUES.

(i) Grey wares of Mohenjodaro appeared in Sumer. (175)

(ii) Lime in the potteries of Mohenjodaro, appeared also in the potteries of Sumer and Egypt, indicating the westward march of the technique. (176)

(iii) The technique of trimming of the vessels of Mohenjodaro appeared in Jemdat Nassar in Kish. (180)

(iv) The Indus incised pattern also travelled westward and is found in Kish and Samara as well as in Egypt and Susa. (182)

It also occurs in Ur with a light slip like the Mohenjodaro specimen. (184)

(v) Red slip of potteries of Mohenjodaro were introduced in Jamdet Nassar by the Sumerian potters. (189)

(vi) Handles are rare in Mohenjodaro, so is the case with Sumer. (190)

(vii) The type of cups, pl. lvi, 15, of Mohenjodaro were unearthed from Kish. (197)

(viii) The hand-made vessel, 41, pl. lvi, of rough workmanship, became a type of the Sumerian vessels made either of stone or pottery. (203)

(ix) The popular Indus Jar-covers was of bowl-like form with a projection in the centre for lifting it. This type of Jar cover appeared in Jamdet Nassar near Kish. (204)

(x) The type "Y" pottery of Mohenjodaro was unearthed from Kish. (p. 205)

(xi) The type Ac, pl. lxii, 23, which originated probably from a gourd, appeared in Jamdet Nassar. (21. 22. 23). This gourd form is still in use among the Sadhus of India as a real gourd Kamandalu. (205)

(xii) Knobbed Ware :

It is present in the Indus Valley as well as outside. The ware is made by adding clay pellets to the jar. Similar Indus tpye of jar was used in Jamdet Nassar, as some sherds of this type of jar have been discovered. (208)

This knobbed ware of Mohenjodaro has been discovered from Bengal[1] indicating that it travelled both-ways towards the East as well towards the West.

(xiii) Miniature Potteries.

The miniature potteries of the Indus Valley were intended either for keeping the cosmetics or valuable drugs, medicines or chemicals. Similar miniature jars also were discovered from Kish. The use of the type of the miniature jars continued upto historical times till the Muslim occupation and the Indian miniature jars have been discovered from Rome, which went there containing valuable medicine. (209)

(xiv) Spouted Vessels :

This type of the Indus Valley pottery travelled westwards. At Ur, the type was imitated by the goldsmith of Queen Shub-ad. It appeared lastly in the Italian Bronze age. In India it appeared in Kurnool. (M. I. C. 310. Mackay.) (210) It is still used as a Kamandalu.

(xv) Bird Motifs :

Though rare, bird motifs are not absent from the Indus Valley as well as from Sumer. (218)

(xvi) The motiff 22, pl. lxix, which has been identified by myself as the pre-cursor of the Cretan shield, has been identified by Mackay as the Boeatian shield, indicating the relation of the Indus culture with the ancient culture of Greece. (224)

1. **Ashutosh Museum, Calcutta University.**

(xvii) The Geometric designs on pl. lvi, 2, appears on the Sumerian vases. (226)

(xviii) The Earthen Pipes :

The Earthen Pipes which are illustrated in pls. cviii, 30 ; cx, 35, were found in the Gimil-sin temple at Tell Asmar. Of course they were 300 years younger than the Indus type. (651)

(xix) Reserved Slip pottery of the Indus Valley of the earlier strata appeared in Kish and Ur. 45. (do not occur above 31. 8ft. below datum).

10. SEALS AND SEALINGS.

(i) Indus Valley seals.

Recent discoveries by Dr. Frankfort at Tell Asmar in Mesopotamia show that the upper levels of Mohenjodaro were probably contemporary with certain buildings which he has excavated and on very good evidence has attributed to the dynasty of Akkad, i. e. 2500 B. C. The principal object of interest to India found in this excavations is a *cylinder seal* of Indian workmanship, bearing the incised figures of an elephant, a rhinoceros and a gharial or a fish eating crocodile, animals that are peculiar to India and are not found in Mesopotamia. (7)

Although seals of Indian origin are of almost frequent occurrence at the ancient Sumerian sites, only three seals, according to Mackay, of the characteristic cylindrical shape of the Sumerian seals, have been found at Mohenjodaro (Nos, 78-5, 9ft ; 376-11, 8ft ; 488-14. 5ft)

The dating of the lower levels has been based on the discovery of a fragment of a vessel with matting pattern 28·1 ft. below datum. The parallel example was brought to light from Susa, the assumptive date of which are as follows : according to Gadd, 3000-2600 B. C. : according to M. de Macquenem, 2700 B. C. ; and according to M. Contenau 3000-2800 B. C. Mackay obtained the mean at about 2800 B. C. But this lower level of Mohenjodaro was not the earliest level.

(a) A round seal type (h) found in the pre-dynastic cemetery at Ur, and described and illustrated by L. Legrain, undoubtedly resembles some of the Indus Valley seals in material and shape. It has portrayed a short-horned bull with lowered head, one and probably a second, resembles an Indus Valley pictogram. Some of the signs are difficult to discern in the photograph of the seal, but they are said to be a scorpion, a fish, a pelican (?) and a round point.

(b) Of eighteen seals found in Sumer recently published by Mr. C. J. Gadd, twelve round seals from Ur, appear to be of Indus Valley origin. Mr. Gadd thinks, from the decoration of the boss with lines and circle that the seals in question were from quite a different site then Mohenjodaro or Harappa. (343)

(c) Five cylinder seals of Indus valley manufacture have been found up till the present. The first was from Susa and was carved from a bone, three others are described before, and the fifth has been discovered at Tell Asmar. (345).

(ii) Sumerian Seals :

(a) The Indus buffalo is represented frequently in the Sumerian seals. According to Langdon the animal is mentioned in some Jamdet Nassar tablets. (293).

(b) Mackay tries to identify the Unicorn with bos Primigeneius and bos Namadicus according to the identification of the animal by Friedrichs. But. these names of the bulls were for the Biblical mythical animal Rheim. This Rheim, the Urus bull of Mackay, was rendered in English by the word 'unicorn' in King James version of the Bible. In fact, Urus bull was another name for the Unicorn. Probably, Mackay did not like to adopt a name of the animal suggested by an Indian archaeologist. (326)

(c) The long rectangular seals were probably used as amulets to be worn on the wrist as were cylinder seals in the time and probably also before Sargon. (347).

(d) The endless Cord pattern on the seal 1a, pl. XCII and 12, xci appears also in Sumeria. p, (356).

(e) Coiled pattern like the endless rope pattern of the seal 4. xciii, is frequently used in Sumer. (364.)

(f) The posture of the beast on the seal 12, xciii, looking backwards is also seen in the Sumerian antelopes. (366)

(g) The peculiar white coating of the seals (346), according to Beck, is, due to chemical treatment by the application of an alkali and great heat. Similarly treated steatite beads were discovered from Nineveh, indicating that the Ninevans learned the technique from the Hindus. (655)

(h) In the archaic seals of Susa and Sumer, the seal cutters of those countries adopted the Hindu motiff of the man at steer showing high off the seat. (656).

11. THE UNICORN.

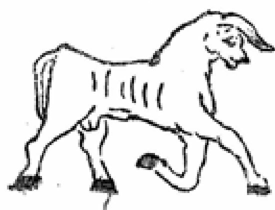
Unicorn was an Indian animal. It is the Indus Rhinoceros with one horn on its snout. The African Rhino has two such horns. So, the idea of unicorn originated from India. It took different forms in different region of the globe. In India, it is an animal with the body of a bull and the snout and the horn of the Rhino. There is also a Tortoise unicorn, with the body of the tortoise and the head of a unicorn.

In China, the unicorn is a deer with one horn. In Crete it is a goat with one horn. In the Euphrates Valley it is of at least three types, viz.

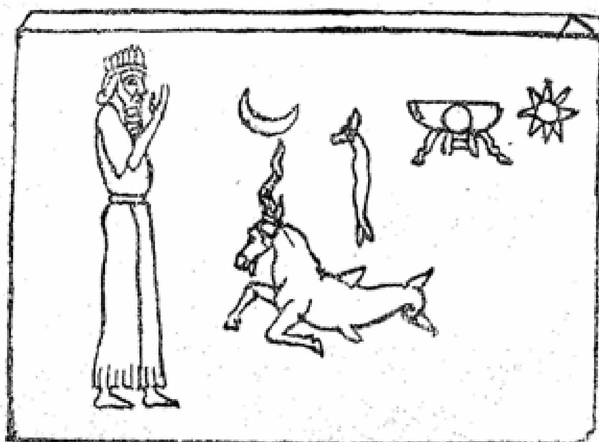
1. Horse type is with the body of a horse with one horn.



2. The bull type is a bull with a horn.



3. The fish type is with the head of a horse and the tail of a fish with one horn on the head.



In Indian mythology, the god Vishnu, who is a solar deity, takes the form of a fish and a tortoise. The horn is a solar emblem. It represents solar rays, hence, the Tortoise unicorn of the Indus Valley and the Fish unicorn of the Western Asia, fit nicely with the two similar incarnations of Vishnu in India.

12. MISCELLANEOUS.

(a) Sumerian Art :

(i) The wrinkles above the eyes, shown in the Indus Valley bulls were copied by the Sumerian artists. (300).

(ii) Realistic Head of the Tiger (seal 1259) :

This realistic school of art travelled westward to Sumer, Assyria and Egypt, later it became the life sap of the Greek school of Art. Of course, between the realistic art of India and that of other lands there was difference due to the difference in the bodily form of the subjects. In India men or animals are with fat and as a result the muscles are covered and the bodies are round, while the bodies of the men or animals of Western Asia or Greece are muscular, they look as if skinned. Consequently, the subjects in art of the two regions cannot but become a bit different in spite of the fact that all of them belonged to the same realistic school of art. (330).

(iii) The animals on seals 479, 488, 554, 24, 494, are goats or antelopes and they are shown as if they are looking backwards. This is a normal attitude with these animals. When chased, they occassionally look backwards. This Indus Valley Art-device appeared in Sumer. (332)

(iv) The deployed eagle shown on the reverse of the Indus pottery seal no 15, cii, appeared in the Sumerian and Elamite arts also. (363).

(v) The particular scene appearing in the Indus Valley art of seal cutting showing two tigers held a semi-divine human figure (74, 86, 122, 454), by the two hands

was adopted by the Sumerian and Egyptian artists, with this difference that the animals were different. They had replaced the tigers by lions and bulls. It is told that the Sumerian hero was Gilgamash. But the name is so unnatural and unheard of that I am afraid whether the name was correctly read. (657)

(vi) The Equal-arm cross of the Indus Valley became an important motif of the Babylonian and Elamite art upto the Kassite occupation. (342)

(vii) It is an interesting phenomenon, that both the tigers and the lions were replaced by the human figures in the Indus Valley seals 23, 24 b, pl. xc. The two human figures on the two sides with branches of trees appear to be the Tree Spirits.

(b) Masks :

Horned Masks were found abundantly in the Indus Valley. The metal horned masks of Kish, Ur and Susa were the copies of the Indus masks in metal. (267)

(c) Deities :

(i) The Turtle of the Indus Valley, the emblem of the Sun and of Vishnu in the later Hindu pantheon, was the emblem of Ea of Sumer. (287)

(ii) Dove was a common religious emblem both at Mohenjodaro and Sumer. (295)

(iii) The Indus person within the two tigers with rays on the head indicates that he represented the solar deity. In Egypt, the lions were reckoned as the solar emblems. So, the Sumerian hero within the two lions was none other than the Solar Deity. (337)

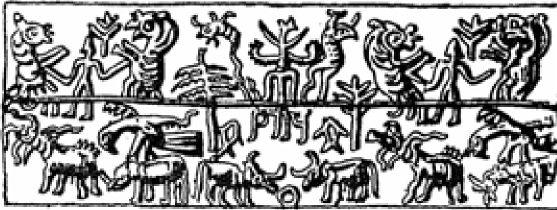
(d) Trade and Commerce.

(i) Weight. The weights of Mohenjodaro was of hard stone which was imitated by the Sumerians in soft stone, It was not earlier than 2000 B. C. that the Sumerians learned to work on harder stones and to make weight with them. (401)[1]

(ii) Barrel shaped weight of Indus valley was copied by the Egyptians, the Sumerians and the Elamites. Of course they replaced the hard Indus material by the soft lime-stone, alabaster and haematite etc. (M. I. C. 463)

INDUS SCENES ON 'SEAL DE CLERQ'[2]

The Indus mythological scenes represented below is on the Seal de Clerq, the origin of which is shrouded in



Seal de Clerq

mystery, but, from the type of the trees represented on the seal, the Sumerian origin of the seal may be assumed.

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(1) The numbers within the brackets are the page-numbers of "The Further Excavations" by E. Mackay.

(2) Reproduced from "The Harappa Culture and the West" by Dr. Heinz Mode. Fig. no. 71, published in the Calcutta Sanskrit College Research Series, No. XVI.

The seal is inscribed in two characters. The serpent on the tree is represented by a fish sign which is common in the Indus seals. The central mythological figure has two khorosthi characters on the two sides of his standing feet.

Duplication of the same legend is seen in the two panels, upper and lower, save and except the central figure. On the upper panel are two scenes, one is the struggle of a man with two tigers so frequenty met in the Indus Valley seal inscriptions. The second is an one horned serpent on a tree with the above mentioned fish pictogram at its root. In India mythology a serpent represented either the fire or the water. The association with the tree may point to the solar or fire origin of the snake. Because, the tree here surely represents the *Celestial Tree* over which the sun travels. The fish sign gives out the mono-letter word "Dha" meaning a serpent as well as Vishnu. So, the serpent here may represent Vishnu, whose vehicle is the Sesha. The Vishnu is again the solar deity according to the Rigveda.

The middle figure appears to be a stylised form of the *Siva Pashupati* of Mohenjodaro, but due to the ignorance of the carver the two hands of four and the head of the deity are placed above his horns. His head looks like that of a peacock, the emblem of Rudra. As he is surrounded on all his sides with animals the god may be identified as *Pashupati Rudra*. The name that came out of the two Kharosthi letters is "Katha". It is a synonym-compound according to Saubhari. The first letter means 'Rudra'. Rudra is the same as the Agni in the Rigveda. The

second letter means "Agni and Mahesvara". So, Katha was the name of Rudra-Shiva. The God, therefore, may be identified as Rudra or Mahesvara.

In the lower panel also are two halves. On the left hand side is the figure of an Indus Unicorn, with bristling hairs on his hind part. The second figure is of an elephant with an eagle on its shoulder pecking its head. It may represent the Pauranik tale of Garuda killing the elephant to satisfy its hunger. Right to the elephant is an Indian buffalo. On the opposite side the elephant has been replaced by an ass, other signs are the same.

Though the idea was of the Indus Velley origin the figurines are so stylised as to indicate a long distance in time of the origin of the seal representation from the Source.

CONCLUSION

We have studied the ancient cultural relics of Sumeria, which fell into two, the Vedic and the Mohenjodaro ages. The Vedic age is represented by the religious symbols of the Rigveda and by the popular mythological symbols. The entire Sumeria was strewn over with small Hindu city states. The earliest of the city states to be wiped out was Lagash (shirpurla). It indicates the presence of a state of constant warfare among them. Similar city states were in India prior to the founding of the Empire of Magadha. There were the states of Kasi, Mithila, Kanauj, Anga, Banga, Kalinga etc. This was the ancient tradition. Another Indian mercantile community, the Arameans[1],

1. Swami Sankarananda : The Last Days of Mohenjodaro.



founded a chain of city states in Syria and Palastine. All those warring small principalities of Babylon were later swallowed up by the Empires.

The small city states of Sumer may be put into two distinct categories viz, the Vedic and the Post-Vedic. By Post Vedic, we mean, the cities which existed when the people from Mohenjodaro arrived in the area with their commodity. The pre-Mohenjodaro cities were in ruins at that time, of which only one, Lagash and some small states have been so far discovered.

The later culture of the Indus Valley were represented in the first place by the presence of the seals of the Indus-Valley workmanship together with the Indus script engraved on them. Of course there were hundreds of Indus antiquities covering the house-hold objects, objects of toilet, ornaments, vehicles, toy-birds and animals, gamesman, potteries and plaques etc.

The abscence of the Sumerian seals from the Indus Valley sites is highly significant. It indicates that the mariners of Sumer did not venture to cross the seas and arrive at the most flourishing mart of the ancient orient, now recognised as Mohenjodaro.

Thus the Vedic mariners were able to rule the entire Euphrates Valley for a considerable time. The Hindu kingdoms of that area upheld the Hindu religious and social customs. Thus in ancient ages when all the world were sleeping, India was alone awake and traded with the foreign lands, gave them culture and established kingdoms from which they ruled over those areas.
